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by

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EDITOR JOHN OLIVER

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The cover girl sets the theme of spring fashion in Watercolours.

For a further choice by Unity Barnes, in colour and black & white, turn to page 472 onwards.

The tweed suit on the cover in sea blues and greens is by Liza Spain, 22 gns.

at Ivor Hartnell, Baker Street.

Big straw breton by Otto Lucas Junior, at

Dickins & Jones.

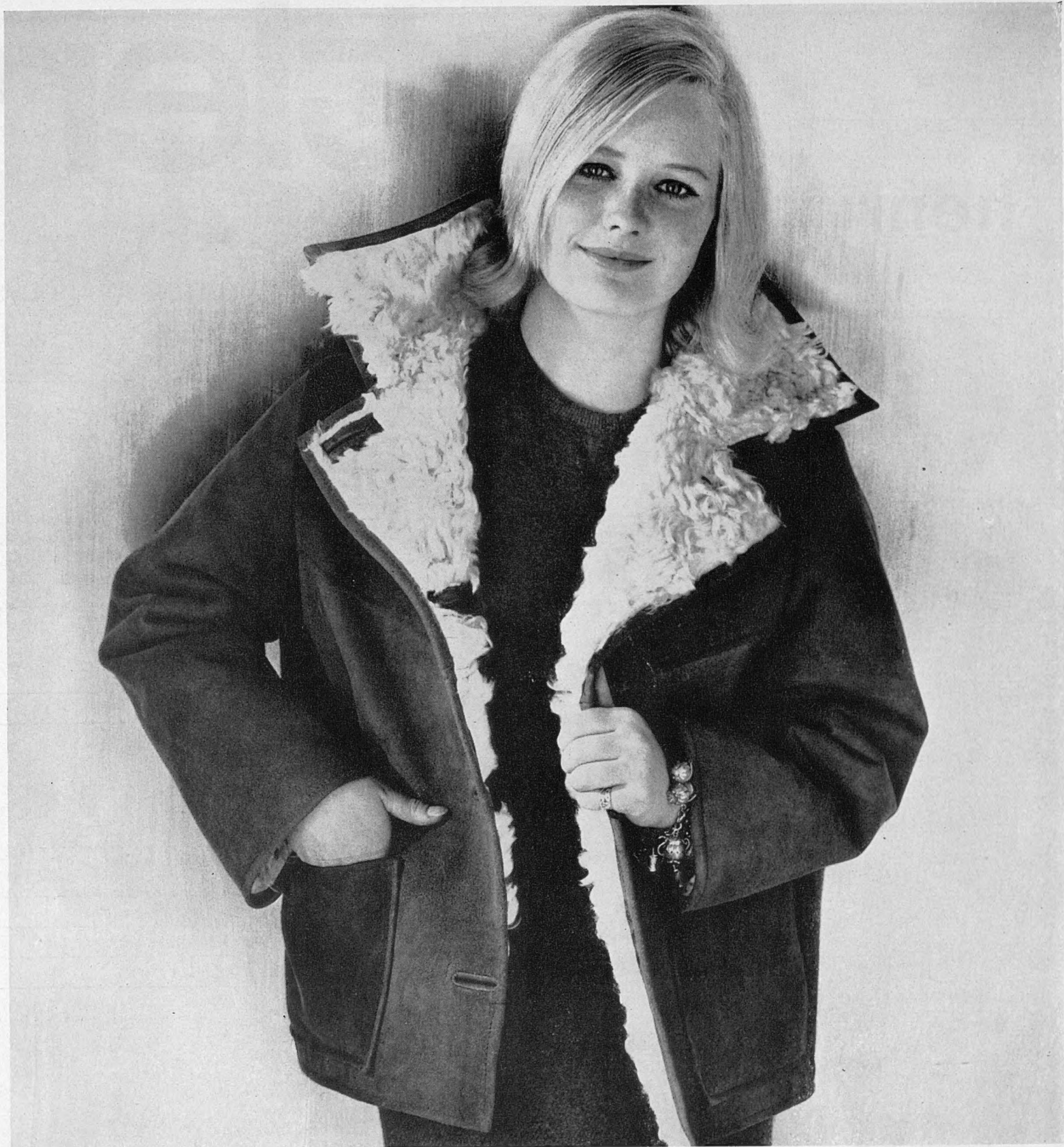
Fownes' white kid gloves.

Photograph by

Terence Donovan

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Linn Macdonald shows Model No. 11. 22 gns.

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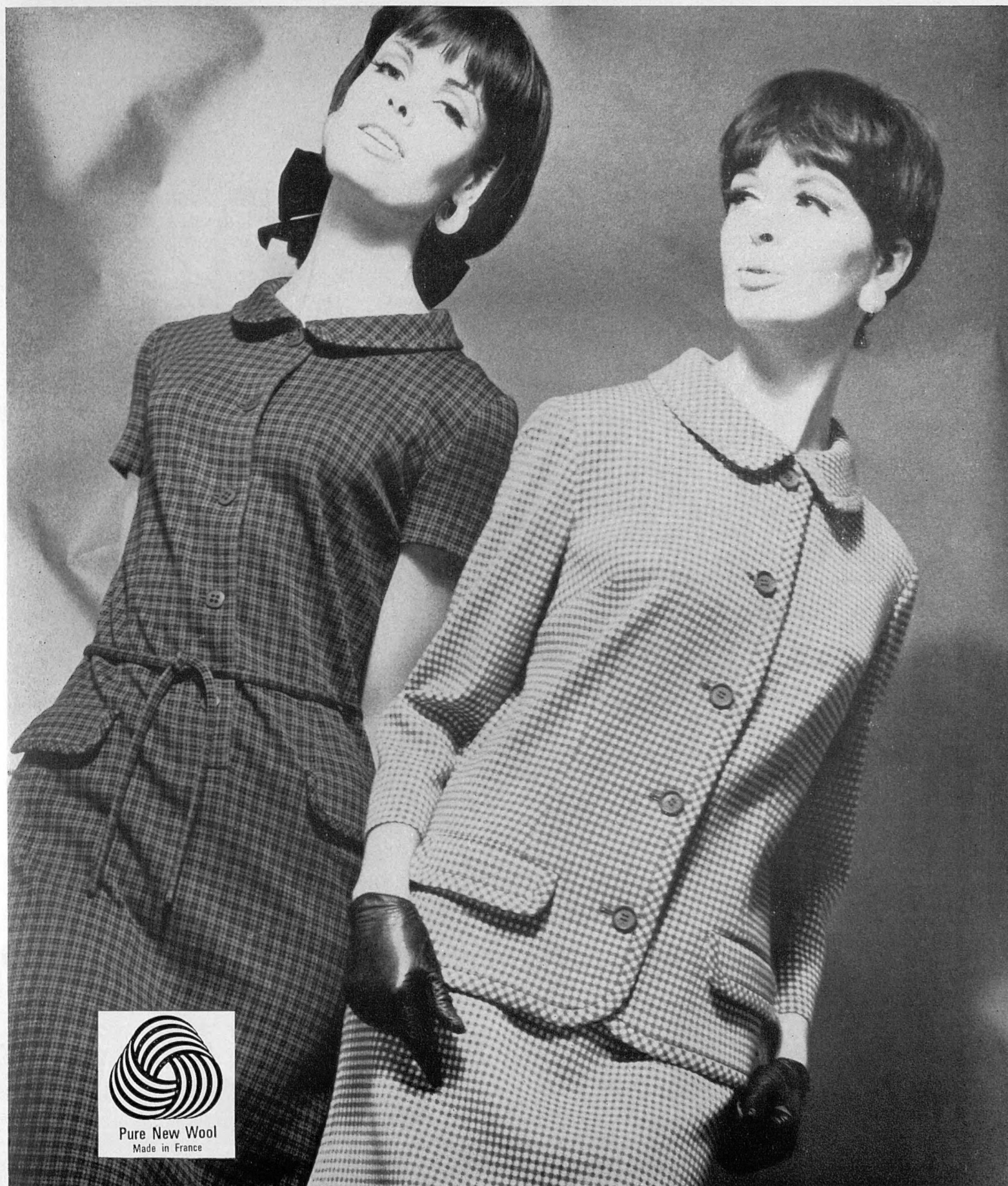
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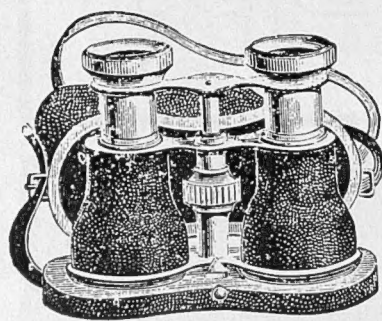
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# GOING



# PLACES

## SOCIAL & SPORTING

**The Queen will attend** the Calcutta Cup match, England v. Scotland, at Twickenham, 20 March.

**The Queen will attend** a performance of *Andromaque* by the Théâtre de France Company at the Aldwych Theatre, 24 March.

**The Queen Mother, Princess Margaret & the Earl of Snowdon will attend** a Royal Ballet Gala performance at Covent Garden, 24 March, in aid of the Royal Ballet Benevolent Fund. **Canada Club, Dinner**, Savoy, 17 March. (Details, Mr. P. B. Murray, WHI 7921.)

**St. Patrick's Day Ball**, London Hilton, 17 March.

**Golden Knights Ball**, the Dorchester, 18 March, in aid of S.S.A.F.A. (Tickets, £3, from Appeals Secretary, TRA 4131.)

**Imperial Cancer Research**

**Ball**, Locarno Hotel, Hull, 18 March. (Details, Mrs. Bobbie Levine, North Cave 220.)

**Ice Pink Ball**, Ely House, Dover St., 23 March. (Tickets £5, from Lady Kilmarnock, LAN 8812.)

**Spring show of hats** by Madame Sybilla, 53 Sloane St., 23 March, in aid of the R.S.P.C.A. (Tickets, inc. tea, 10s. 6d., WHI 7177.)

**Hunt Balls: Avon Vale**, Bowood, Calne, Wilts, 12 March; **V.W.H.**, 19 March.

**Point-to-points: Wilton**, Bradbury Rings; **Cottesmore**, Garthorpe; **Flint & Denbigh**, Criccin; **R. E. Draghounds**, Charing; **Suffolk**, Moulton, 13 March. **E. Cornwall**, Lemella, 17; **Cumberland Farmers**, Dalston, 18; **Fitzwilliam**, Water Newton; **Hambledon**, Pitt Manor; **Household Brigade Saddle Club**, Tweseldown; **Old Berkeley**, Kimble; **Sir William Watkin-Wynns's**, Eaton Hall, 20 March.

## MUSICAL

**Royal Ballet**, Covent Garden. *The Two Pigeons*, *La Bayadère*, today & 12 March; *La Fille Mal Gardée*, 13 March; *Scenes de Ballet*, *Images of Love*, *The Firebird*, 17 March, 7.30 p.m.; *La Fille Mal Gardée*, 13 March, 2.15 p.m. (cov 1066.)

**Covent Garden Opera**. *Elektra*, 10, 16, 19 March (last perfs.); *La Traviata*, 15, 18 March, 7.30 p.m.

**Sadler's Wells Opera**. *Der Freischütz*, tonight; *Orpheus in the Underworld*, 11, 13, 16 March, *L'Enfant & Les Sortilèges*, and *L'Heure Espagnole*, 17, 18 March, 7.30 p.m. (TER 1672/3.)

**Royal Festival Hall**. L.S.O. with John Ogdon (piano), 8 p.m. tonight; *Smeterlin* (piano), 8 p.m., 11 March; L.P.O. & Choir, cond. Pritchard in Bach's B.



The Rev. John Little (left), Bishop Samuel Kelsey and The Andrewettes appear in the first Festival of Negro Spirituals and Gospel Songs in ABC-TV's *Tempo* on 14 March

Minor Mass, 8 p.m., 11 March; Thelonious Monk Quartet, 6.15 & 9 p.m., 13 March; Cherkassky (piano), 3 p.m., 14 March; L.S.O., with Peter Serkin (piano), 7.30 p.m., 14 March; Victoria de los Angeles (soprano), 8 p.m., 15 March. (WAT 3191.)

**Camden Celebrity Concert**, Camden School for Girls. Jacqueline du Pré (cello) and Stephen Bishop (piano), 7.30 p.m. 11 March.

**Royal Albert Hall**. L.P.O. cond. Russell, with Cyril Smith & Phyllis Sellick (pianos), 7.30 p.m., 14 March. (WEL 8418.)

**Lunchtime concerts**. **Wigmore Hall**, Stephen Savage (piano), 1.5 p.m., 11 March. (Adm.: 2s. 6d., students, 1s.); **Bishopsgate Institute**, Tagore Piano Trio, 1.5 p.m., 16 March. (Adm.: 2s. 6d.)

**St. Mary-Le-Bow**, Cheapside.

Serenade Concert, Philomusica of London, cond. Tunnell, 5.55 p.m. tonight. (Tickets, 7s. 6d., from 5.30 p.m.)

## FESTIVALS

**St. Pancras Arts Festival**, to 26 March.

**Southampton University Arts Festival**, to 20 March.

## EXHIBITION

**"Daily Mail" Ideal Home Exhibition**, Olympia, to 27 March.

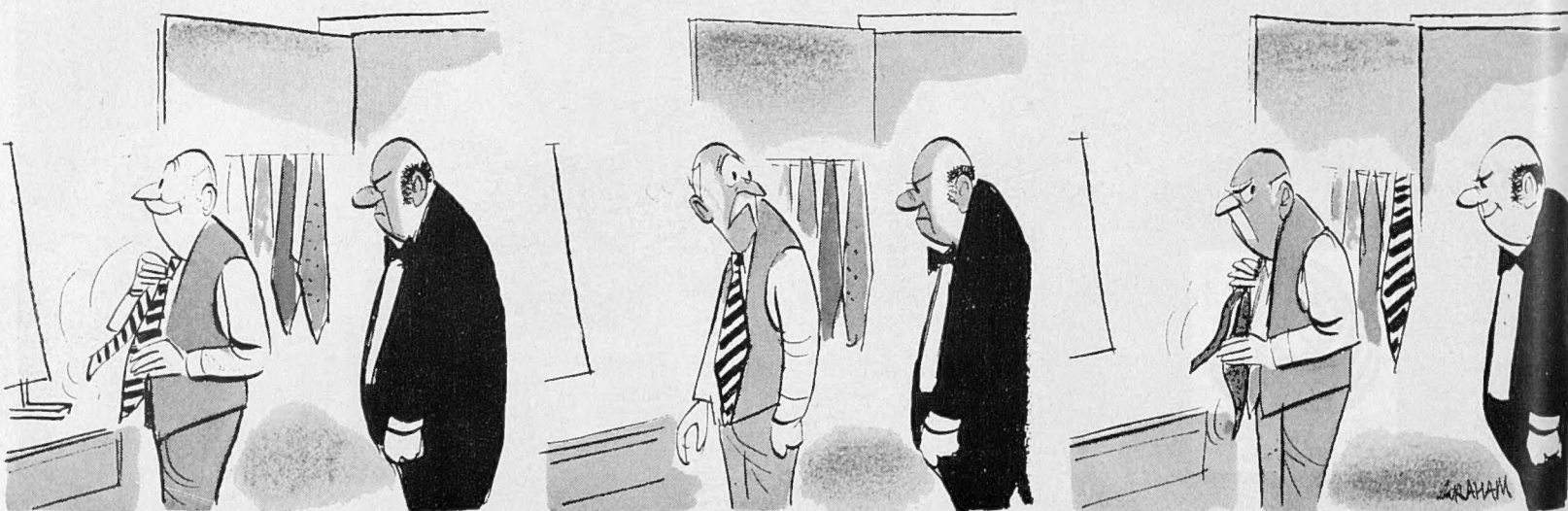
## FIRST NIGHTS

**Royal Court Theatre**. *Happy End*, 11 March.

**Mermaid**. *Right You Are!*, 16 March.

**Duchess**. *Return Ticket*, 18 March.

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Doone Beal / Our Virgin Islands

# GOING PLACES

It was Christopher Columbus who named the Virgin Islands, which lie scattered off the east coast of Puerto Rico, after St. Ursula and her 11,000 virgins. They might equally have been so named because so little grows on them. Imagine the isles of Arran, transplanted in sub-tropical waters, for the nearest impression: bronze, bun-shaped islands and islets, laced by a melon slice of beach, spiked by cactus and occasionally trimmed by casuarina trees. The group comprises the comparatively large, American-owned islands of St. Thomas, St. John and St. Croix (of which I intend to write next week); and the British group, headed by Tortola and its little shanty-town capital of Roadtown, plus others with more poetic-sounding names: Jost Van Dyke, Dead Man's Chest, Virgin Gorda, Beef, Marina Cay and Guana.

When last I was there, the American islands were the only ones that were developed in the conventional sense. The British islands can never, imaginably, go the same way, because they have no heritage of townships such as St. Thomas and its sister island—and till recently they were the province of yachtsmen only.

Airstrips on Beef Island and Virgin Gorda have opened up these islands in a way that no other form of transport could. The airport on Beef, especially, is endearingly primitive. It consists of one hut complete with radio telephone, whose operator does double duty for Customs; and a palm thatched shack with a bench for two, by way of waiting room. Englishmen in khaki shorts, local tradespeople and batches of well-heeled Americans, recently dropped in from the New York jets in Puerto Rico and St. Thomas, form an incongruous group, waiting either for launches to take them onwards to Guana, Marina Cay or Tortola (now, significantly, booming with interest in real estate); or for the twin-engine aircraft to float like moths over the low hills and ferry them on to Virgin Gorda.

Laurance Rockefeller, who has long been active in the American islands, has created, in Virgin Gorda, easily the most sophisticated of the new deals. It takes Rockefeller

millions to create and maintain perfect plumbing and electricity in what looks like a rather tidy native village full of thatch huts. The only concession to public hotel rooms is the open-walled dining room, whose roof sweeps up like some exotic Arab tent. My big palm goes to its food, and especially the buffet lunches, with exotic concoctions of red caviare, real *pâté de foie gras*, barbecued local fish, stewed conch, and a myriad salads and side dishes. The welcome drink for arriving visitors consists of a Pelican Special, a heady mixture of white rum, champagne and grenadine syrup, served with straws in a huge pink conch shell. "We give it to them to relax them," remarked the manager, "and it usually does."

The beach is a classic Virgin Island sweep of powdery white sand, and people float in the water in white cork chairs, a rum punch sunk into the arm rest: luxury can scarcely go further. There are rafts to swim to, sporty little Sailfish to hire, snorkelling and waterski-ing. Exhausted by such activity, one swings slowly in a suspended wicker chair, imported from Hong Kong, under the palm shelter of the beach bar. The rooms are beautifully appointed, and the resort estate includes bookshop, boutique, hairdresser and open air cinema; dancing twice weekly to a local steel band. Room rates between December and May are 60 (about £21) and 65 US dollars for two, with food. Out of season, they drop to 40 and 45.

Marina Cay, on an islet of the same name, is a far more down to earth set-up, almost incomparably different in both intention and result. The romance of the little house, built in this half-square-mile of an island wilderness by American writer Robb White for his bride, has been the subject of both a novel and a film. The present owners, Commander & Mrs. Batham, have created from it an enchanting guest house, with outlying bedroom suites in attractive wooden huts dotted about the headlands. There is a small beach, but the great object is sailing and skin diving, which is the particular passion of Commander Batham himself. Dining and drinking are both convivial and informal, on the



open terrace of the house, lit by the heavens and a few odd hurricane lamps. There is room for 20 guests only, and season rates are from 25 US dollars for two, with all food. Sweaters, bikinis and a couple of cotton dresses are all you could ever need there.

Guana Island Club, built before the war by Americans Beth and Louis Bigelow, can claim to be one of the original essays in beachcombing. They built it for their friends and fellow club members, an agreeable group of rich, quiet and highly civilized Americans who have paid to get away from cocktail bars, neon, traffic and most other people. Guana is virtually house-party living; breakfast is casual, luncheon and dinner communal, in the white stone cottage on top of the hill. Evenings are for talking and drinking (guests do their own bar tending), days for lying on the superb mile-long stretch of private beach, or for knocking a tennis ball at

# ABROAD

tropical pace across the net. Accommodation is sometimes available to non-club members, but you should write to Mrs. Bigelow, Guana Island, Air Mail via St. Thomas. Rates, including all food, laundry and transportation by boat to the Beef Island airstrip, are 22 US dollars each, per day.

An easy approach to the Virgin Islands by air is from London to Antigua by BOAC, and then onwards by L.I.A.T., or B.W.I.A. (associate companies) to Beef Island. Equally you can fly up the islands to St. Thomas, and there charter a private, twin engine aircraft from Jack Chapman from St. Thomas to the Beef Island strip. With a party of four, this works out for as little as five dollars a head. The Antigua/Beef or St. Thomas flight costs about £16 return. And BOAC's Economy flight, London to Antigua—via Bermuda or New York—is £251 2s. return. British residents are, at certain times of year, entitled to the Coach Service fare (accommodation is normal Economy Class) costing from £187, but this is best discussed with your travel agent and is available only on flights via Bermuda.



Five years of planning and construction led to the opening of the Little Dix resort on Virgin Gorda. Doone Beal writes above





"Melissa" a full length coat in Suedalope.

# Suedalope

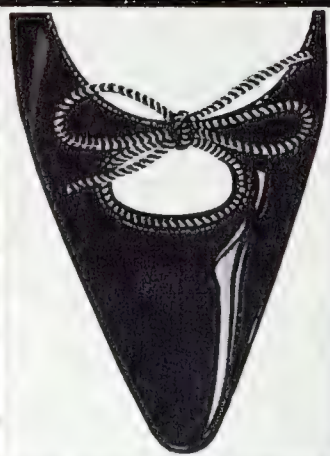
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John Baker White / For an early lunch

# GOING PLACES TO EAT

C.S. . . . Closed Sundays.

W.B. . . . Wise to book a table.

**Durrants Hotel**, George Street, W.1. (WEL 8131.) Writing recently of this comfortable hotel which retains a real "family" atmosphere I had cause to complain because I could not get an early luncheon. Things are different now. There is a new and attractive dining room, with wood-covered walls carrying two good portraits and a fine banjo clock, blackleather banquettes, spotless linen and shining silver. The kitchen, set in a copper frame, is open to view but no fumes come from it. I had an excellent smoked buckling with horseradish sauce, followed by a gammon steak with spinach, done as it should be. There is a sound wine list, but there is no demur if you ask for a pint of bitter. Prices represent good value for money, with a minimum of 14s. 6d. Service is friendly and swift.

**Snow's Chop House**, Piccadilly Circus. (WHI 8534.) Open luncheon and dinner. Meals to midnight. With the bar at one end of the room, and the tables nearby — busy, bustling and crowded — there are few places in London that maintain more successfully the true atmosphere of the pre-war chop house. At one end of the bar is a snack counter, though snack is hardly the word for the fine plates of cold meat you get. At the table chops and steaks are the heart of the menu, but there are two house specialities — steak and kidney pudding, and sausages with bacon, egg and tomato. At 7s. 6d. this is a meal in itself, and the sausages are really tasty.

## New chef in London

A French chef from Brussels has been brought over as *chef de cuisine* at the **Westbury Hotel**. He is 58-year-old Maître Chef Maixent Coudroy, whose patrons have included Prince Albert of the Belgians, the King of Sweden, and Mrs. Eleanor Roosevelt.

Born near Bordeaux, Monsieur Coudroy served his apprenticeship as a *pâtissier* in that city, graduating to Prunier's in Paris and the Hotel Eden, Cap D'Ail, among other well-known French estab-

lishments. In 1930 he went to Belgium, married a Belgian girl a year later and soon made his mark at the leading restaurants. For the past 15 years he has presided over the kitchens at the Savoy Restaurant, Brussels.

## Wine note: Monopole is the name

Recognizing that there is an increasing demand for sound wines of consistent quality that are something better than *vins ordinaires*, yet reasonably priced, the House of Kressmann have put on the market, through Jarvis Halliday, a range of wines known as Monopole. They are produced by an equivalent of the Solera system of blending to ensure identical quality and character. They include a dry red, Monopole Rouge, Monopole Dry (white), Monopole Sweet, white and

semi-sweet, and Sauternes Kressmann, Grande Reserve, which is white, full and sweet. The first three are priced at about 12s. per bottle, a moderate price for *appellation contrôlée* wines I found pleasant drinking. The Sauternes is 16s. 6d. to 17s. per bottle.

## . . . and a reminder

**Fontainebleau Wine Restaurant**, 3 Northumberland Avenue, Trafalgar Square N. (WHI 1425.) It has 200 French wines in half-bottles, with the wine of the month by the glass or half-carafe, and good cooking at reasonable prices to go with it.

**The Bridge**, 25 Basil Street (just behind Harrods). (KEN 1723.) Smart and comfortable, with good straightforward cooking and some notable burgundies on the list.



58-year-old Maître Chef Maixent Coudroy, from Brussels, has been appointed chef de cuisine at the Westbury Hotel in New Bond Street. John Baker White writes above



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The Cambridge Trinity Foot Beagles  
meet at Trumpington Hall near Cambridge



Tatler 10 March 1965



It was a lucky day for hares when the Cambridge Trinity Foot Beagles set out across the ploughland from Trumpington Hall, home of Mr. and Mrs. Francis Pemberton. February chill and a strongish wind made the scent hard to follow and though a number of hares were sighted none were caught. More pictures by A. V. Swaebe overleaf



# The Trinity Beagles

The Meet gathers at Trumpington Hall by permission of the hosts, Mr. & Mrs. Francis Pemberton



The Hon. Jacqueline Best, Miss Jane Heslop and Miss Penelope Vawser leaping one of the ditches



Mr. Jeremy Pope, one of the joint-Masters who led the pack, with some of the hounds



Mr. Richard Adnett, Tim Pearson, the kennel-huntsman, secretary Mr. Richard May and joint-Masters Mr. Jeremy Ventham and Mr. Jeremy Pope



Miss Sally Pond was one of the 60-odd enthusiasts who followed the beagles



Mr. Peter Pemberton, son of Mr. & Mrs. Francis Pemberton, the hosts, and Miss Georgina Fraser



# Journey in the Sun

Homeward bound from South Africa the Union Castle liner *Pendennis Castle* called in at Madeira (see overleaf) and the Canary Islands (pages 460-1). Muriel Bowen, herself a passenger in the liner, writes about the cruise and the sun-drenched ports of call on page 459

On the bridge the Master, Comdr. R. A. D. Cambridge, uses a walkie-talkie to bring the ship into Funchal



The local inhabitants row out to the liner in small boats at Madeira and offer to dive for coins



Taking bids in the auction sweep, Mr. Jack Jarvis, the trainer



Mrs. Michael Bunbury rides Black Beauty in the gymnasium



Mr. W. A. Fraser-Cameron from Scotland who films wild life, Mrs. L. W. Strong and Lady Hayter, wife of Lord Hayter



Author Mr. Gerard Fairlie plays deck bowls on board



# Journey in the Sun continued

**Mr. & Mrs. Reuben Singer, whose home is at Hove in Sussex, take tea on one of the terraces overlooking the Bay of Funchal**



**Signor and Signora Sergio Berlinguer with Virgilio, bathing-master at Reid's. Signor Berlinguer is with the Italian Embassy in London**



**Mr. & Mrs. T. W. Charlton from Northumberland on the garden steps leading down towards the bay**



**Mr. & Mrs. Jack Forman of Southsea in Hampshire. In the background the harbour of Funchal**



**Frau W. Reuter of the German steel family, sunbathing on the beach**



**King Umberto of Italy, a guest at the hotel**



# The gay voyage home

by Muriel Bowen

Everybody on the R.M.S. *Pendennis Castle* looked so bronzed and fit; almost as bronzed and fit as those colour travel advertisements. "We really have had the most marvellous run of good weather," LADY YEABSLEY told me. She and her husband, SIR RICHARD, SIR FREDERICK & LADY LAWRENCE and many others on board had left England for the Cape in the dead of winter and were now on their way home. At Cape Town they had found an even better summer than the weathermen predicted—a heatwave in fact.

LORD & LADY HAYTER told me that their visit to Cape Town was something that they had looked forward to for months. "Frankly, it is the Mount Nelson Hotel that keeps drawing us back," Lady Hayter said. "It has such lovely gardens and is such an awfully happy place." Both she and her husband had enjoyed swimming and bowling in the sun.

When I boarded the *Pendennis Castle* at Las Palmas the atmosphere was one of a series of house parties. Parties were bursting out all over. On my first night five cocktail parties were going on simultaneously on one deck. This created problems. "I sometimes find it difficult to remember who my host and hostess are at any given moment when much the same people go to each party," said Mr. O. H. PARRY-WILLIAMS, the top purser.

## GOLD FOR MR. JARVIS

Every morning there was an auction of numbers drawn on CAPT. CAMBRIDGE's estimate of the ship's run from noon on the previous day. Appropriately it was held in the bar and the disappointed ones could drown their sorrows conveniently. The auctioneer was Mr. JACK JARVIS, the Newmarket trainer. It was amusing to watch him looking out over the tops of his half-moon spectacles and running a steady eye over the assembled field each morning just as if they were a bunch of fillies out on the Heath.

"It's a nice job being auctioneer, it brings me into contact with the sporting element," he told me. "Mind you I don't like to see too many prizes go to the boarding party." The people dismissed as the boarding party were those like myself who had got on board at Las Palmas and had not therefore paid out on the auction

since Cape Town. At the end of the voyage grateful passengers presented Mr. Jarvis with a leather travelling case and a newspaper wrapped parcel which later revealed a "gold" brick. In the ship's hold were some £8 million worth of gold bars (nobody seemed to know the exact figure) for the Bank of England.

## PAINT FOR MR. FAIRLIE

As we steamed northwards the weather remained fine, dry and occasionally sunny. It was ideal weather for serious deck games. Author Mr. GERARD FAIRLIE was one of the avid quoit players. He sandwiched in a few words with me between games. It was on Mr. Fairlie that the late Lt.-Col. Cyril McNeile ("Sapper") based the character of Bulldog Drummond. After Sapper's death Mr. Fairlie completed one of the novels and later wrote some fresh adventures. In South Africa he had taken up a new hobby, painting, encouraged by Mr. Stuart Cloete, the novelist, who was host to him and his wife at Hormanus. As soon as he got back to England he was going to buy an easel and some paints and really get down to it. His next book is to be a biography on Sir George Cayley, Bt., the 19th-century Yorkshire inventor. This is being done in conjunction with Lady Cayley, wife of the present baronet.

## TEA IN MADEIRA

There is a big move to South Africa by sea this winter. The HON. HANNING PHILIPPS & LADY MARION PHILIPPS have gone there in recent weeks, as have SIR EGBERT & LADY CADBURY; SIR WILFRED & LADY VERNON; and COMDR. SIR ALLAN & LADY NOBLE. FIELD MARSHAL VISCOUNT MONTGOMERY OF ALAMEIN has been there and back and become a bingo addict on the way home on the R.M.S. *Edinburgh Castle*. "A stimulating game," was his description to friends travelling in the same ship.

At Madeira all the hotels were full, and though building goes on all the time only a few of the tall buildings are those brash boxes full of flats that we have become so used to in London. Reid's is as it has always been, the centre of social activity on the island. I arrived to find

*Continued on page 461*



# Journey in the Sun concluded

Miss Heather Randall from Cromlix, Dunblane, Perthshire, in the pool of the Santa Catalina Hotel, Las Palmas



Harley Street surgeon Mr. Arthur Gray, who is also consulting surgeon at Charing Cross Hospital, with his cousin, Miss Dorothy Gray



Mr. William Leslie Wilson, whose home is in Cheshire, on the Las Palmas golf course. In the background the clubhouse



Captain of the Las Palmas golf club, Senor Jack Guedes, on the fairway. He is also a member of the Royal & Ancient



Miss Caroline Anderson and her sister Rosemary, daughters of Mrs. John Kane, and stepdaughters of Lt. Cmdr. John Kane, at the Santa Brigida Hotel in Las Palmas



In the lounge of the Gran Canaria Hotel, Mr. & Mrs. Michael Relton. He is a solicitor and their home is at Sunbury-on-Thames



Walking down from the Las Palmas golf course clubhouse, Mr. & Mrs. J. C. Delap. He is a surgeon and they come from Blackrock, Co. Cork



everybody gathered in the lounge and enjoying a very English and substantial afternoon tea.

#### PAGING THE COUNT

King Umberto of Italy was staying at Reid's. Though convalescing after a recent illness he was ramrod straight as ever. The staff referred to him as Count Sarre, the name under which he had registered. Mr. & Mrs. SIDNEY SIMON came in for lunch from one of the white Empress liners cruising in these waters. MAJOR & Mrs. J. W. BOTTEL were there, and others I saw included PRINCE & PRINCESS D'AREMBERG; SIR HERBERT & LADY JAMES; MAJOR GEN. & Mrs. E. B. MARSH; the VEN. ARCHDEACON L. W. HARLAND & Mrs. HARLAND; Mr. & Mrs. E. B. TWISTLETON-SMITH; Miss E. A. KING-HARMAN; and MAJOR & Mrs. G. J. FLINT-SHIPMAN and their two small sons.

Madeira remains as traditional as its cake. People still buy posies from the flower girls and go down to the market in the early morning to see the night's catch being off-loaded from the fishing boats and sold in great multicoloured piles. But there are changes. Madeira now has an airport, also a casino. And the people who come are no longer content to sit in the sun and just laze. Increasingly they are taking part in active sports, fishing and tennis especially. Reid's has a new swimming pool planned with a restaurant beside it. It should be complete in about a year.

#### PLAY IN LAS PALMAS

Las Palmas was gorgeously sunny and crammed with English, and I was told that it was like this throughout the Canaries with four to five hours of African sun tempered by an Atlantic breeze; the ideal combination for lazing on the beach. One of the most delightful places in Las Palmas is the golf club. The clubhouse is perched on a hill with a view of the sea. On one side is a huge volcanic crater—fortunately extinct—and the possibility of putting a race-course round the base of this is being investigated.

The clubhouse itself is not the rustic affair that these places so often are in England. Floors, silver, furniture, everything gleams. There is a first-class restaurant, a pretty lounge with flowers beautifully arranged, and indoor and outdoor snack bars. The club is the great pride and joy of its Captain, SENOR JACK

GUEDES, who recently became a member of the Royal & Ancient.

#### VIEW FROM MY WINDOW

In Las Palmas I stayed at the Hotel Gran Canaria overlooking an arc of sea with ruddy coloured hills to the right and the snow-topped peak of Teneriffe to the left. It is an exceptionally well-appointed hotel and the restaurant staff are marvellously cheerful and efficient. As this happens all too seldom I investigated further and found that Mr. IAN MARTIN, the manager, used to be assistant manager at Brown's, and his wife head receptionist there.

Mr. ARTHUR GRAY, consultant surgeon at the Charing Cross Hospital, was convalescing at the Gran Canaria after an injury to his leg. Others staying included Mr. & Mrs. MICHAEL RELTON; Mr. & Mrs. THOMAS GLOVER; Mr. & Mrs. WALTER BEARD; and Mr. & Mrs. GEOFFREY PRITCHARD.

#### PORT FOR THE BEAGLERS

Back in England I acclimatized myself to winter weather by following the Trinity Beagles. Some 70 people, dressed in everything from ski clothes to near-fancy dress, arrived at Trumpington Hall, to meet the joint-Masters, Mr. JEREMY POPE & Mr. JEREMY VENTHAM.

Our host and hostess fortified us in advance with sausage rolls and port. "Mr. & Mrs. PEMBERTON always do us proud," said one of the undergraduates.

"These beagles are quite good, but I would not say that they are as good as the Dummer Beagles," said Miss JANE HESLOP, with the frankness that the young take in their stride. "The Dummer has nearly all bitches and they are faster." Miss Heslop hunts regularly with the Dummer, only occasionally with Trinity.

Though the Beagles have nothing to do with Trinity College, Trinity is a big supporter. So is Magdalen. The girls who come out, of which there are quite a few, are mostly from the finishing and other schools near Cambridge. "We like to see girls out, and if we have girls down from London for a dance we expect them out," Mr. Jeremy Pope told me.

The dons also come out. Best beagler among them is Dr. Clarke-Kennedy. After the day's sport there was more hospitality from the Pembertons. Tea for the beaglers and bacon and eggs for the hunt staff.



# The 9th George Washington Birthday Ball at the Dorchester

Mrs. Harold Wilson was the guest of honour and cut the George Washington Birthday cake, decorated with the American and British flags. The Ball was in aid of the scholarships and travel grants of the English Speaking Union

Mrs. David K. E. Bruce, wife of the American Ambassador, and Mrs. Wilson, joint-presidents of the Ball

Major-General & Mrs. John S. Hardy. He is with the 3rd U.S.A.F.

The Marchioness of Lothian and Mr. David K. E. Bruce, the American Ambassador



Mr. & Mrs. William E. Channing. She was chairman of the Ball

Mrs. W. Hepbenheimer and Lord Ogilvy

Mr. & Mrs. Morris A. Barr. He is Director-General of the English Speaking Union, and is an Australian

# Letter from Scotland

By Jessie Palmer

A very pleasant wine and cheese party was organized recently by Mr. Alan Stewart-Clark and his sister, Miss Betty Stewart-Clark, at Prestonfield House, Edinburgh. About 140 people met the guest of honour, the Countess of Sutherland, and the £260 raised went to the funds of the Davidson Clinic for Medical Psychotherapy in Edinburgh. Both the Countess and her husband, Mr. Charles Janson, have been associated with the work of the clinic for about 18 years and it was they who made it possible, some years ago, for the clinic to buy the large house on the outskirts of the city that is now its headquarters.

Among the guests were Professor G. M. Carstairs, Professor of Psychology at the University of Edinburgh, Lady Kilbrandon and Mrs. E. Murray (both of whom had helped to organize the party), Earl & Countess Haig, the Marchioness of Lothian, Lady Morton, Lady MacLeod, and Commander & Mrs. More-Nisbett.

## Back to school

Lady Sutherland talked to me warmly about the work of Dr. Winifred Rushforth, honorary medical director of the clinic who is retiring this year. Lady Sutherland is also full of enthusiasm about the conversion of her Sutherland home, Dunrobin Castle, into a boys' school.

"The playing fields are nearly finished," she told me. "And the dining hall—we converted it from the old pantries."

She and her husband intend to keep about 10 rooms in the castle's two towers for their own use. The rest of the lovely old building (the earliest part goes back to 1300) will soon be resounding to the clatter of not-so-little feet, for the school opens in September, probably with about 60 boys. The age group will be 13 to 14 at first but in four or five years time Lady Sutherland hopes to be able to take about 300 boys, up to the age of 18.

Some of the staff, including five masters and a matron, have already been appointed. "We're really hoping the school will give a good deal of employment in Sutherland, which has no major industry," Lady Sutherland said.

## Drama in the Highlands

The 15th Pitlochry Festival Theatre season will open on 10 April and continue till 9 October making this year's the longest season to date.

Plays will include T. S. Eliot's *Murder in the Cathedral* which will have its first night on Good Friday. Marivaux' comedy *The Double Inconstancy* will get one of its rare airings in this country. Brian Shelton, the production manager, who is himself producing Cyril Tourneur's *The Revenger's Tragedy* and Anthony Kimmins' *The Amorous Prawn*, became wildly enthusiastic when he talked to me about the Marivaux play, placing it as "the most rewarding" of this season's bill of fare. "Marivaux was a great playwright, appallingly neglected in this country. I can't think why," he said.

Sheila O'Reilly returns from Dublin for her 11th season as wardrobe mistress and Dee Kelly takes over this year as resident designer. The full company numbers 23, of whom only one player has been previously associated with Pitlochry. I was sorry to note the absence of actress Moira Lamb. She is the wife of Festival Director Kenneth Ireland, and during the past few years she has made a number of appearances in the plays. "I decided against it this year," she told me. "I see so little of the children when I'm working."

## A family affair

This year's Easter Holiday Ball, the big social event for youngsters in Edinburgh during the school holidays, promises to be a gayer and more informal affair than usual. It is to be a "cotton ball" with the girls wearing cotton skirts and blouses, and the boys open-neck shirts and either dark trousers or the kilt. "Children get rather bored with very formal parties," one of the organizers, Mrs. J. C. Stormonth Darling, told me. "This year we want to make it as informal as possible. The programme will be mainly Scottish country dancing, but with a few shakes, twists and whatever is the dance of the moment when the time comes," she added.

This ball is always very much a family party, with parents escorting their children, many of

whom have attended for several years. In fact, Lady Clydesmuir has brought members of her family each year since she became the ball's chairman about six years ago. This year her eldest daughter, the Hon. Diana Colville, will probably not be there. She is now 18 (her coming-out ball is planned for August) and is at present in London. But Lady Clydesmuir's elder son will be there.

The ball is held in aid of the Scottish Branch of the National Playing Fields' Association, and this year the organizing committee are hoping to better last year's sum of £300.



**Hoare-Walker:** Rosemary, eldest daughter of Mr. & Mrs. W. N. S. Hoare, was married to Kenneth, son of the late Mr. D. S. Walker, and Mrs. Walker of Edinburgh, in the Chapel of Strathallan School, Forgendenny, Perthshire





Sheila switched on

Sheila Hancock is one of television's most popular personalities. The vivacious blonde comedy actress who made a decisive hit in B.B.C.-TV's series *The Rag Trade* alongside Miriam Karlin, Barbara Windsor and Esma Cannon, has now been awarded her own series *Bedsit Girl* which begins a six week run in April.

This is the first time the B.B.C. has entrusted a full series to a comedienne without regular male support and for Sheila it marks an important step in a career that began when, as a R.A.D.A. student, she worked part-time in Bertram Mills' Circus and a local milk bar to supplement her income. After a brace of repertory theatres she joined Cyril Fletcher's concert party at Sandown on the Isle of Wight, where she met her husband, actor Alec Ross. They live in St. Peter's Square, Chiswick, and have one daughter. "We waited 10 years for Melanie Jane, so we tend to spoil her a little," says Sheila.

The family are soon moving to a cottage across the Square ("The window cleaner told us about it") but would hate to move away from Chiswick. "Apart from anything else," says Sheila, "I'd lose my sternest critic, the butcher. If he doesn't like something it means I've flopped."

Sheila, who has worked on the stage in *One Over the Eight* and *Rattle of a Simple Man* and in films with Albert Finney for



Above: The painful business of learning scripts. Melanie Jane is not above finding herself a small part. Below: A walk along the Thames. "It's beautiful down by the river; it makes you feel somehow free." Opposite page: A new view of St. Peter's Square from the door of the family's new cottage

the re-make of *Night Must Fall*, confesses a nervousness of all media. "In the theatre I'm sick every night before going on stage. On television I'm always afraid of making a mistake before that enormous audience. Filming is better but it means getting home so late. Still, Alec is good about the house and with the child."

In the new series, which Duncan Wood is producing, Sheila will appear with Dilys Laye, an actress for whom she has a great admiration. She will be nervous and very conscious of her responsibility to the series. But the butcher will have the final word.





# THE MASTERS' CLASSES

WORDS BY J. ROGER BAKER

*A familiar scholastic exercise is to speculate how great artists of the past actually performed, particularly interpreters of contemporary work: how did Burbage act, Grisi dance, Nancy Storace sing, Paganini play, Pope recite? Conjecture is endless and the doubtful conclusion always seems to be that the artists of the past were a great deal better than those of today, a problem that, with no aural or visual evidence, must remain unsolved. Modern artists have never been slow to take advantage of scientific developments to record their art for posterity: Tennyson made a record, Bernhardt made a film, opera singers leapt on to wax, even though their voices emerged behind a screen of bacon-frying noises. Today's film and sound recording techniques are approaching perfection (too perfect perhaps when an artist who fluffs a note can simply have a clean one taped in), but as always the most valuable method of passing on technique is the personal one, the actual teaching. The artist cannot pass on the charisma that separates him from a thousand others, but at least he can confront the student with it, hoping that the awe and wonder will create aspiration and inspiration. Here three of today's leading exponents of their respective arts are observed in the act of doing just this.*



# SINGING FOR THE FUTURE



TITO GOBBI is planning a long-term series of television films, each dealing with one of his greatest roles. "I have wanted to do this for a long time," he said, "and last year talked to Patricia Foy and Huw Wheldon. They suggested I did it for the B.B.C. Each programme will last about three-quarters of an hour and concentrate on the baritone role. I will tell the audience what is happening beforehand, then show them. In each one I have a noted guest artist—Marie Collier sings Tosca in the Scarpia programme, Renata Scotto is Gilda in Rigoletto, Geraint Evans is in the Don Giovanni one. We are starting off with six programmes and will add more later." Signor Gobbi is making no concessions either to

television or to popular taste—it will be straightforward opera (in its original language), and each programme will bear the stamp of his many years of study and experience in the various roles. Says Gobbi: "It will be a good thing for students in the future to be able to look at these films and see precisely how opera was done in 1965." Though 50 this year, Gobbi is still in his prime, his voice as strong as ever. This year he will give for the first time in Britain one of his most famous roles—that of Gianni Schicci in Puccini's opera at Covent Garden in the summer. Later he returns to sing and direct a production of Simone Boccanegra—for this he is also using his private talent for painting to give the designer some indication of the sets he requires.



# TELLING THEM NOW

BRONISLAVA NIJINSKA is one of the greatest living choreographers. A year younger than her legendary brother Nijinsky, she was born in 1891 and in the 20s created a series of superb ballets while *maître de ballet* for Diaghileff. Among her collaborators were Stravinsky, Poulenc, Picasso, Miro and Laurencin. At this time she produced *Les Biches*, considered by many her most telling piece and the one she came to London to reproduce for the Royal Ballet. Choreography is one of the most elusive arts to pass on; the ballet is held in the mind of its creator who is both author and producer. Though ample notation of steps is taken, only the presence of the choreographer can, as Sir Frederick Ashton says "enliven and animate" the work as originally intended. Sir Frederick, director of the Royal Ballet, was powerfully influenced by Nijinska in his early work and considers her a "great and neglected choreographer, neglected because much of her work was done for ephemeral companies that later disbanded and little survived." *Les Biches*, with its Firbankian qualities is, says Sir Frederick, "a wonderful comment on the time in which it was created," and he is planning to include another Nijinska classic, *Les Noces* in the Royal Ballet's repertory very soon. In the photograph Nijinska is seen with Sir Frederick and Svetlana Beriosova who danced the role Nijinska created for herself. "There are so many facets to her, so much to learn," commented Miss Beriosova. "I was once in the corps de ballet of *Les Biches* under her many years ago and she was frightening, I was awed; she makes great disciplinary demands. Working with her again was less frightening for me now; she has tremendous energy, in fact the dancers were tired before she was." Nijinska now lives in America (she is married to the dancer, Sinjavesky) and is working on a book about her brother







# TRANSMITTING TECHNIQUE



YEHUDI MENUHIN spreads his genius liberally and widely: "A child prodigy himself (when he played Elgar's violin concerto at 16, the composer commented that there was nothing he could suggest), Menuhin teaches children at a special school he founded nearly two years ago at Stoke D'Abernon, Surrey. "People seem to think that the children I accept here are little geniuses," he says. "This is not so by any means. Naturally we have fairly rigorous entrance standards and a massive waiting list, but what we look for is special aptitude, which does not necessarily mean the child is special. Often we will take a child who does not do at all well at the audition, simply because we feel something is there. I do not think any of my pupils will become great concert soloists—though one or two might—but that is not the point. Of recent years this country has become very short of violinists, there is a lack of interest in the stringed instruments, and to correct this was one of the reasons why I opened the school. At the moment we only deal with stringed instruments, but as we get more established we shall include others." Though battling through a packed schedule that includes constant travelling and concert appearances, Menuhin travels down to the converted Victorian house in Surrey to listen with infinite patience to the children's exercises and to correct their errors with tenderness and good humour. Apart from the musical activities, the school is run on the conventional lines of a boarding school with the essential curriculum of regular subjects. The children in the picture (far right) are, back row: John Snow, Andrew Watkinson, Mary Eade. Front row: Nigel Kennedy, Rosemary Furniss, Richard Eade









# WATERCOLOURS



## Spring Fashion by GIFTY BAKER

The shimmering colours of the sea are reflected in the mirror of fashion this spring. The Paris and Italian Collections spangled with their translucent water colours—soft aquamarines, deep Pacific blues, limpid rock-pool greens—printed, blended and woven into the newest fabrics. Terence Donovan photographed the examples on these pages. The hairstyles are by Stephen at Vidal Sassoon, Grosvenor House. Make-up by Guerdain. Lipstick: Poppy.

Left: Dorville's straight, back-fastened jacket in springy linen-weave Dorgan covers a stream-lined dress cut high in front, squared off lower at the back. 26 gns. at Debenhams & Freebody. Seaweed green threads through Moriot's soft straw hat, at Harrods.

Centre left: Susan Small's drifting aquamarine chiffon dress has a foam of ostrich feathers at the hem, a little folded, flounced stole. 23 gns. at Bourne & Hollingworth.

Far left: Sea-blues plummet in depth on a flower-printed silk dress. By Easterbrook-Jones. Hosiery at Fenwick. Shoes from Charles Jourdan.







*Left:* Cool turquoise linen-weave dress, its long, smooth bodice slipping into a bias-cut skirt that folds into a side pleat. By Fredrica, 9½ gns. at Woollands; Greensmith Downes, Edinburgh; Books Fashions, Sunderland. White silk breton with pastel striped-brim by Moriot, at Marshall & Snelgrove.

Beige kid sandals, 10 gns. at Charles Jourdan

*Centre Left:* Aqueous blues and sand dapple-printed on a Dacron dress with frills at the neck and elbows, a little frilled kerchief for the head. By Susan Small, 8½ gns. at Wakefords, Chelsea; Rackhams, Birmingham; Dust, Bedford

*Far Left:* Softly sophisticated suit in sea-blue wool bouclé, the jacket cut intricately on the bias above a lightly-gathered skirt. By Dorville, 37 gns. at Fortnum & Mason; Vogue, Cambridge.

Turquoise organza turban by R. M. Hats at Edith Poole, South Molton Street.

Gilt feather pin and earrings by Corocraft, at Dickins & Jones

# WATERCOLOURS





# WATERCOLOURS



*Far left:* Hazy, underwater patterned tunic in diaphanous Italian silk gauze, worn with iridescent aquamarine silk trousers. Both by Oriane of Capri, 39 gns. at Harrods. Long mock-jade chain and pendant by Corocraft at Swan & Edgar

*Centre left:* Limpid blue silk evening dress, its sleeveless jacket shimmering with crystal embroidery which is lightly echoed on the top of the dress. By Jean Allen, 28 gns. at Fenwicks; Chanal, Leeds; Mary Lee, Tunbridge Wells

*Left:* Little-girl dress in palest eau-de-nil crepe, meticulously piped and sashed with matched satin, by Caroline Charles, 9½ gns. at Simpsons; Rackhams, Birmingham. Dressing it up, a frivolous hat of jade ostrich feathers by R.M. Hats, to order from Marcelle Mode, Curzon Street







# LOOK SHARP

Fashion by UNITY BARNES

Counterbalancing the limpid prettiness of watercolours and pastels is the sharply positive look achieved by mixing black with white, navy with white, black with beige—all cleverly calculated to make a sharp impression

JOHN HEDGE COE's photographs are set against abstract light-and-shade patterns in the impressive new office building which will shortly house the Du Pont Company, world famous as the makers of nylon, Orlon, Dacron and Lycra

*Bob Schulz makes a clean-cut coat from whipcord the colour of silver sand, a brass buckle fastening the drawstring waist. 27 gns. at Woollands, 31 Shop; Darlings, Edinburgh. Maize straw breton with black & white latticed brim by Dolores Glamour at Dickins & Jones. Black calf pumps, 69s. 11d. at Dolcis*

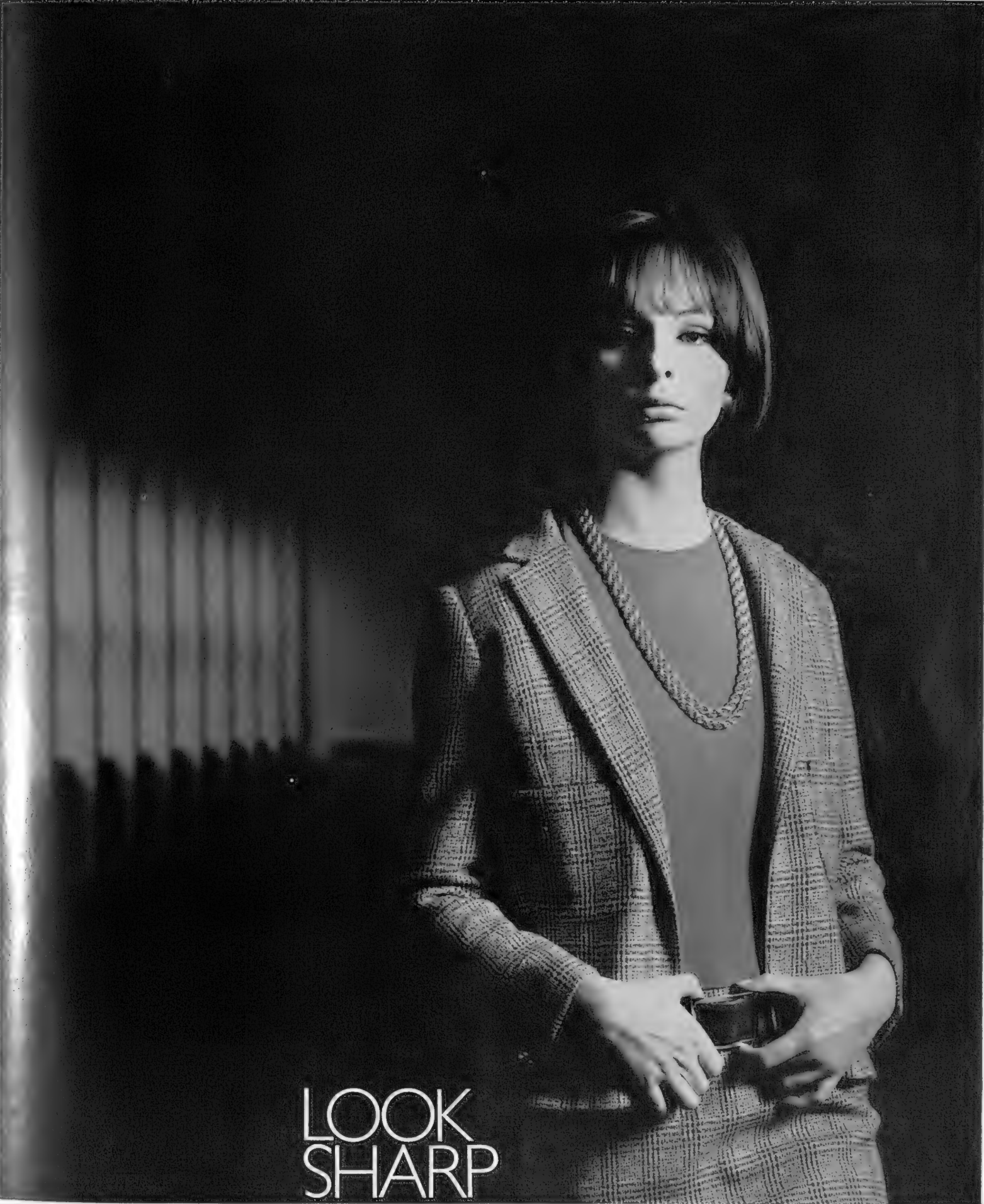
*Black linen narrows the outline of a belted, brass-buttoned coat from Mary Quant's Ginger Group, 8½ gns. at John Lewis. Yellow & white straw hat by Dolores, £8 10s. at Peter Jones. Black cross-barred shoes, 5 gns. at Top Gear, 135a King's Road, Chelsea*





## LOOK SHARP

*Sharp black and white checks knitted into a wool jersey suit, black-edged for extra clarity, 35 gns.; classic black Valdion sweater, short-sleeved, 8 gns. Both by Tricosa at Marshall & Snelgrove. Massed strings of pearls by Corocraft at Derry & Toms*



# LOOK SHARP

*Neatly composed dress-with-jacket in navy & white checked wool, by Maggi Shepherd, has a wide brass-buckled belt below the bright scarlet wool top of the dress. 25 gns. at Liberty; County Clothes, Cheltenham. Long gilt chain by Corocraft at Harrods*



# LOOK SHARP



Streamlined black linen dress by Sambo has a precise black-spotted white collar and cuffs, 5 gns. at Galeries Lafayette; Rackhams, Birmingham. Black straw wire-netting breton by Moriot at Marshall & Snelgrove. More spots on a beige Terylene blouson dress, black-piped, also by Sambo, 6 gns. at Galeries Lafayette; Browns, Chester. Moriot's beige panama hat with angular brim at Liberty



Trompe l'oeil city suit is actually in a black, white and grey tweedy print, on crisp, lightweight cotton; white piqué collar, black petersham bow. By Rembrandt, 9 gns. at Selfridges; Browns, Chester. Shiny black chip straw hat by Moriot at Liberty



# LOOK SHARP

French navy linen suit is coolly chalk-striped, has a white linen collar and shirt-cuffs to its straight jacket; the skirt is straight too. Byroter, 15 gns. at Schwartz, Knightsbridge. Big white panama hat, banded with navy, by Moriot at Marshall & Snelgrove. Black and white enamelled daisy pin by Corocraft at Bourne & Hollingsworth

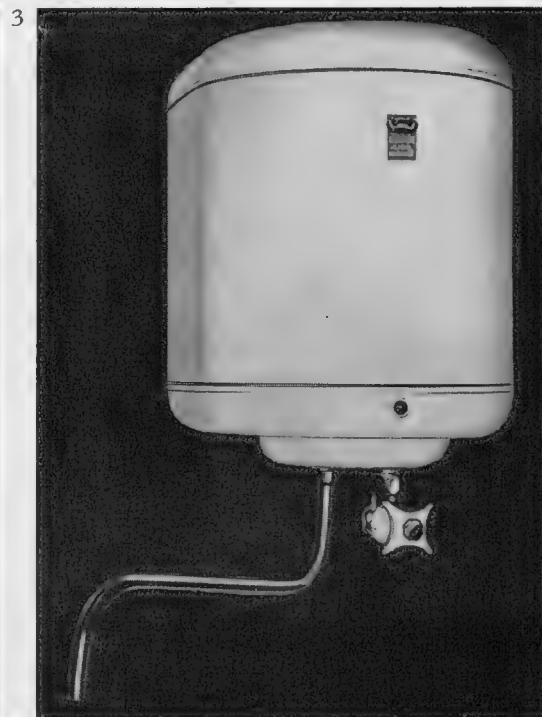
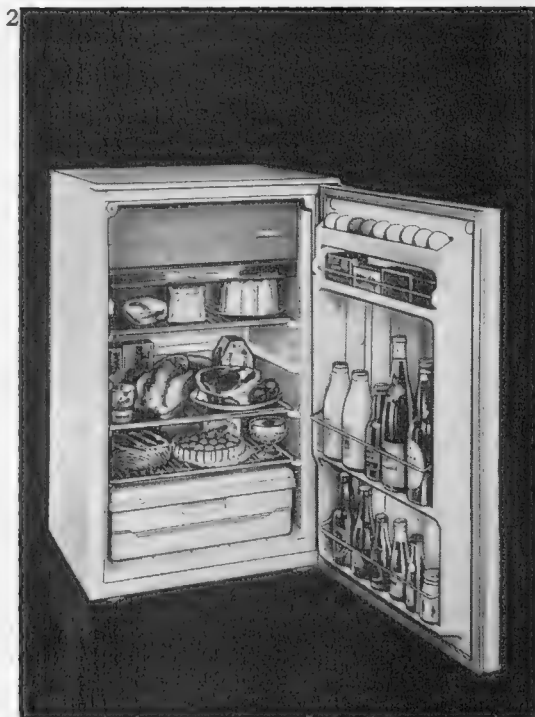


## HOT WAR\* COLD WAR\* HOT WAR\* COLD WAR

## COUNTERSPY BY ANGELA INCE

Intrigued by rumblings of a price war between gas and electricity, correspondent Angela Ince fearlessly bearded rival headquarters, the Gas Council and the Electrical Development Association, and visited showrooms of the North Thames Gas Board and the London Electricity Board. She found that far from the war being hot, both sides are charmingly magnanimous about each other; hardly surprising, since they both have bound-

ing, and well-founded, confidence in their own product. They consider their advantages to be pretty clear cut; gas, says the Gas Board, is cheaper and more flexible. Electricity, says the Electricity Board, is cleaner and more convenient. The equipment both gas and electricity are putting into the front line (see below for some samples) is modern, streamlined, efficient, and reasonable on running costs. Both gas and electricity have a high safety record, considering their potential and considering the extreme casualness



**ELECTRICITY:** Supplied in units costing 1.65 pence each. It can be roughly reckoned that for a family of four, a refrigerator will use approximately 1 unit a day, and a cooker will use 1 unit per person per day; night storage heaters are reckoned to cost roughly 2s. 6d. to 3s. 6d. per kilowatt per week, and if you switch on a 1 kilowatt fire for one hour it will use one unit. Washing-up costs are calculated at one gallon of water per meal at 140° F, and three gallons of water at 140° F take 1 unit.

1. G.E.C. Haute Cuisine cooker, 65 gns., has easy to set oven timer and a 0 to 60 minutes buzzer; the large grill has two separately controlled halves, so you don't have to switch the whole thing on to cook one chop, and the warming compartment for plates is separately controlled from the oven

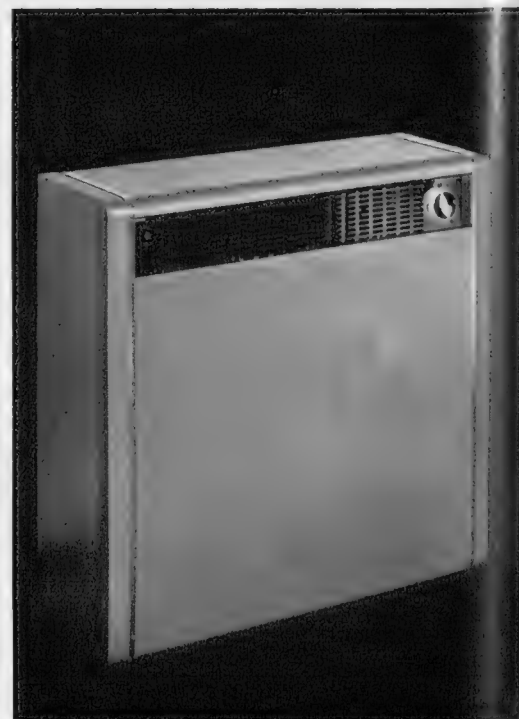
2. Elite refrigerator, specially manufactured for the Electricity Board, £37 16s. for 5 cubic feet; storage space for bottles, eggs and butter in the door, and a large freezer which stores frozen food for three to four weeks

3. Heatrae Lido Express water heater, £14 6s. 10d., heats 1½ gallons of water from cold to peak temperature in nine minutes, with an automatic switch-off when the correct temperature is reached

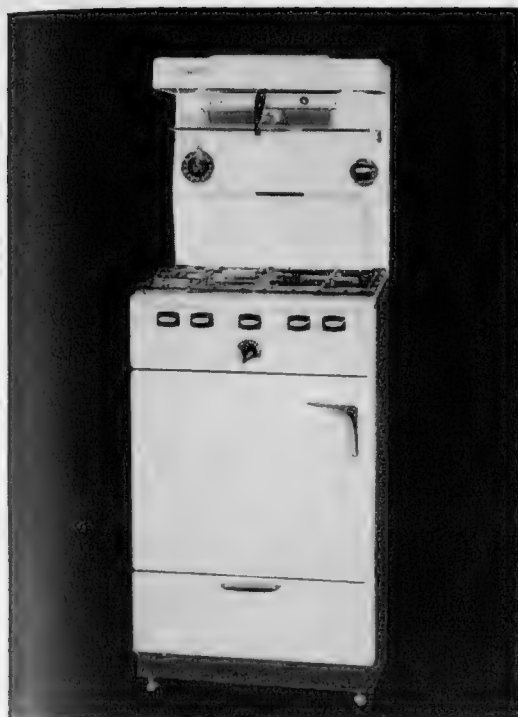
4. Ekco RKC 25 electric fire, £12 16s. 9d.,

combines a 1kW radiant fire with 1½kW convector 5 heater

5. Dimplex 2½kW thermal storage heater, £25. Designed to charge at night and off-peak hours when electricity is at its cheapest, it builds up a reservoir of heat that bridges over until the next off-peak period. Available in five colours and a range of loadings from 1½ to 6kW

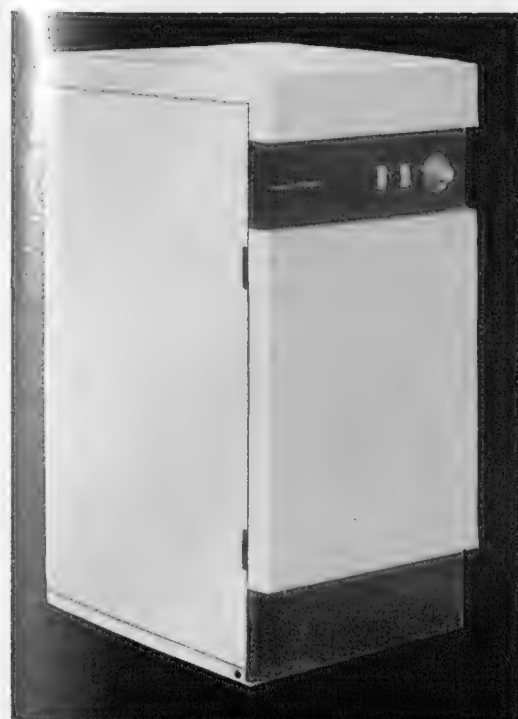
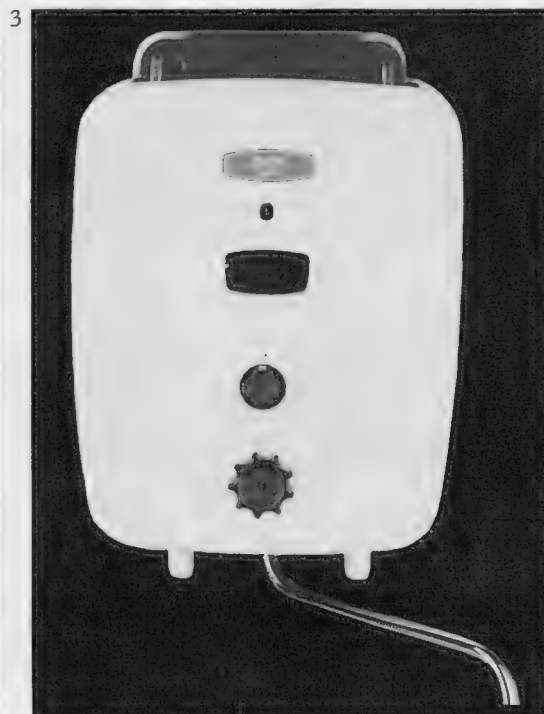


# HOT WAR\* COLD WAR\* HOT WAR\* COLD WAR



*with which the average housewife treats them; and a high efficiency record. I have had the same gas cooker and electric refrigerator for ten years; neither has been serviced and neither has ever broken down—an astonishing record of sturdiness which I, like most housewives, tend to take for granted. In fact, we take the whole business of constant heat, light and power for granted—probably the biggest compliment paid to the gas and electricity boards is the astonished rage with which we greet a breakdown.*

*In all cases quoted below, both the prices and the running costs are those for the London Electricity Board and the North Thames Gas Board only, and will vary in other parts of the country; and it must be stressed that the running costs are approximate and will differ from family to family, depending on how often a refrigerator door is opened, how many of the family come home for cooked lunch and, in the case of central heating, whether a house is terraced or detached and if it is properly insulated.*



**GAS:** Supplied in therms (in case you've ever wondered, 1 therm would fill two public telephone boxes) costing 16d. per therm (on the domestic two-part tariff, which means roughly that if you use more than a certain amount of gas you will pay less per therm for it; this does not happen automatically, though, and any gas board will tell you whether it is advisable for you to go on to this tariff). The calculations given here are based on a family of four living in a three-bed, two reception, bath, kitchen and cloakroom house; a cooker will take roughly 80 therms a year, costing £5 6s. 8d.; a refrigerator 52 therms a year, costing £3 9s. 4d.; an over-sink water heater, used over the whole year, 70 therms at £4 13s. 4d. Zoned central heating (including hot water) would take about 397 therms per year, costing £55 15s. 8d. The Gas Board are optimistic about future gas prices; they feel that though the cost of living may rise, their prices will not—they are already importing natural gas from the Sahara, and plan to increase imports.

1. Flavel Equerry Automatic cooker, £53 8s. 3d., all prices for gas appliances include fitting by the Gas Board, available in white or cream, with a choice of six colours for taps and handles. The oven timer can be set up to 14 hours in advance and gives up to 4½ hours cooking time, the oven roof swings down

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2. Super Gascold refrigerator, £39 18s. for 4.6 cubic feet, is specially made for the gas industry. Its large freezer compartment has a three-star classification, which means that frozen food can be kept for up to three months, and it has separate butter and cheese containers and well fitted door shelves

3. Main Apollo thermostatic water heater, £25 13s. 7d., gives constant hot water at 140° F., and can be used on its own or as a booster to an existing hot water storage system if it is fitted to the outlet tap

4. Radiation Highspeed G gas fire, £38 2s. Produces both radiated and convected heat, has an eight-setting thermostat and automatic ignition

5. Vulcan Autostat balanced flue boiler, £110, will service six or seven radiators and the hot water supply, or eight or nine radiators only. Clean to run—the boiler is fitted against an outside wall, and the balanced flue means that combustion waste is blown out while air is sucked into the combustion chamber



# on plays

Pat Wallace / Shakespeare in the shade

They have been having a high old time at the National Theatre with Shakespeare's **Much Ado About Nothing** and the results are entirely unexpected and extremely entertaining. Mr. Robert Graves has been called in to paraphrase obscurities, as he puts it, in simple modern English without taking any structural liberties with the play and has, to my mind, succeeded notably though his changes will remain a subject of controversy. Signor Franco Zeffirelli has designed the production and directed the play, from which circumstance the least theatrically minded will gather even before the curtain rises that there will be nothing banal to be seen on the stage. Mr. Peter J. Hall's costumes, designed with Sicilian sugar dolls in mind, would in any case take care of that side of things, for they are not only brilliantly colourful but quite eccentric; his soldiers wear the gaudiest of South American uniforms and his gentlemen the frock coats, topplers and broad-brimmed hats of, roughly, the 1830s.

At first sight the scene dazzles since the proscenium arch is outlined by rosy red electric bulbs and an inner arch has the same illumination. The stage itself is surrounded by textured panels which, through changes of lighting, convey the effect of red flock wallpaper, outdoor greenery or the light stone of buildings. Furniture and properties are kept to a minimum, though when they are used they are apt to be fountains complete with live odalisques, heroic and equally live statues or an elaborate couch through the carved frames of which appear two pretty girls' faces, as motionless as a new form of *trompe l'oeil*.

And so to the play itself, which has been called the most Italian of all Shakespeare's plays. It is set in Sicily and, though not one of his masterpieces, provides a great deal of fun. It is on this funny side that the new team has, almost relentlessly, seized, playing the text mainly for laughs, setting a fast pace and from time to time introducing such incongruities as bicycles. The audience is given a breathlessly amusing evening if they are disposed to accept the new mood and technique, but it must be said that some of the

poetry gets short shrift and that such lines as Beatrice's "A star danced and I was born" may be delivered in a manner as nearly offhand as makes no difference. Signor Zeffirelli, it seems, has not been at pains to emphasize that particular aspect of the performance.

"There is only one thing worse," wrote Bernard Shaw, "than the Elizabethan 'merry gentleman' and that is the Elizabethan 'merry lady'." And that, of course, is precisely how Shakespeare's Benedick and Beatrice were conceived. It is only his word magic that transforms them—but what a metamorphosis lies behind that "only." There is another, lesser magic, too, that comes from the playing, and here we are fortunate enough in all conscience with Mr. Robert Stephens to play Benedick, Miss Maggie Smith to play Beatrice and Mr. Albert Finney as the posturing prince, Don Pedro, wearing his plumes and gold braid bravely, smoking perpetual cigars and striking attitudes in the best Ruritanian-cum-Zeffirelli tradition. Each of them has captured the spirit of the production and each helps to impose its nature on a captivated audience.

It is essential that Beatrice should be a lovely creature and here Miss Maggie Smith, blondely bewigged, wild and gay, is well up to the exigencies of the part as well as to the director's fresh interpretation of it. It is impossible to reproduce on paper her long-drawn-out "Uh-uh-oooh" of surprise or her highly individual flexibility of voice that mark her, not as another pretty, gifted girl but as an actress most definitely *sui generis*. Her Beatrice will be quite literally memorable. Mr. Stephens has a harder task since he is presented as a heavily whiskered and generally uniformed beau (one can almost smell the pomade) and must make his effects from behind this disguise. The fact that he manages to do so with apparent ease and authority is, again, the mark of an unusually distinguished actor. As for Mr. Finney in his role of princely cocksparrow he, one supposes, has a good deal of fun and paces the Old Vic boards as if the boyish larks of *Tom Jones* were a thousand light years away. It is a very good performance indeed.

So we are left with what to

some purists may be altogether too much of a romp in the course of which liberties have been taken to which an "infatuated Shakespearean" may indignantly object; or with a

revitalized play with a shade less poetry but with very real advantages. In any case it is pretty well bound to be one of the biggest hits in the National Theatre repertory.

# on films

Elsbeth Grant / Resemblance is accidental

From all one hears of the late (and I think great) Irish playwright, Sean O'Casey, he was a small, wispy, waspish man who could drown an antagonist in the torrent of words that surged up in him on the slightest provocation but who wisely (because of such handicaps as poor eyesight and a game leg) eschewed physical assault. The resemblance between him and Rod Taylor, star of **Young Cassidy**, a film based on O'Casey's autobiography, is not even "coincidental": it is non-existent. The good-looking, burly Australian actor is the pugnacious rather than the irascible type. There's nothing fragile about *his* O'Casey—he has a pair of useful fists on him and a lusty way with the girls—and I can't help feeling Jack MacGowran (who, incidentally, plays his brother) would have been better suited to the part, as far as appearance goes.

Johnny Cassidy (O'Casey) lives in crushing poverty in a Dublin slum—his beloved mother (beautifully played by Flora Robson) and his tragic sister (Sian Phillips) die of deprivation—and one can well comprehend his anger at the starvation conditions imposed upon the Irish, as it here appears, by the detested British. Mr. Taylor looks uncommonly well fed for a downtrodden labourer of 1911, but I'm bound to admit that within his limitations (or, perhaps despite his lack of them) he gives a fine performance under Jack Cardiff's admirable direction.

He makes one believe in O'Casey's burning desire for his country's liberation. One sees how rebellion, which he had thought would be a noble thing, sickens him when it degenerates into wild and hideous scenes of mob violence (scenes which Mr. Cardiff has rightly made appalling)—and one appreciates his impatience with the members of "The Irish Citizen Army" when their folly and vanity endanger their cause. One understands why he takes to the pen as a means of righting grievous wrongs, or at least drawing the world's

attention to them. All the same, there seems to be a streak of relentless personal ambition in the character, which makes him (to me) oddly unsympathetic.

Cassidy is befriended by Lady Gregory (Edith Evans) and the poet W. B. Yeats (Michael Redgrave), both of whom are perfectly charming—though one does wonder why "patrons" have to be quite so damn' patronizing—and under their aegis his play, *The Plough and the Stars*, is presented at the Abbey Theatre. When the audience riots (and after Mr. Taylor has soundly thrashed a couple of thugs) gracious Lady Gregory and benign Yeats advise their protégé to take his genius abroad—to London, New York, Moscow—where it will be recognized. So, without any marked sign of regret, Cassidy turns his back on benighted Ireland to seek (I hope I'm not doing him an injustice) his fortune elsewhere.

Maggie Smith gives a poignant performance as Nora, the girl who loves but refuses to marry him ("I'm a small simple girl who needs a small simple life—not your terrible dreams and your anger, Johnny"). Julie Christie is defiant and sensual as a Dublin prostitute and Phillip O'Flynn is extraordinarily touching as the decent, simple soul whom Cassidy mortally offends—and there's so much that's good in the film, I'm surprised it didn't move me more.

Until the Americans are sufficiently mature to take sex in their stride and not to leer and smirk and nudge one in the ribs about it, I wish they'd drop the subject. Billy Wilder's **Kiss Me, Stupid** threw the American League of Decency or the Daughters of the Revolution or some such body into a rare old tizzy and though it merely bored the pants off me, I can see why. The intention to titillate stands out a mile and is rather offensive, if not actually insulting. What does Mr. Wilder take us for? Voyeurs?

Ray Walston is desperately unfunny as an insanely jealous

*Continued on page 488*



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VERDICTS *continued from page 486* husband, who suspects every male, down to the milkman, of having an affair with his wife, Felicia Farr. In his spare time he composes songs. (Several hitherto unheard Gershwin numbers serve to illustrate his talent: they should have been left unheard.) In an effort to induce an over-sexed singer (Dean Martin) to buy some of his works, Mr. Walston turns pander. He bundles Miss Farr out of the house, hires a tart (Kim Novak at her worst) to pose as his wife and urges Mr. Martin to go ahead and enjoy himself with her. Then, experiencing a sudden change of heart, he bids the singer begone and goes to bed with the tart himself. Mr. Martin drifts off to the local brothel, where

Miss Farr is drinking herself into a stupor, and if you think he's cad enough to take advantage of her condition, then, dear, you're absolutely right. His delicate excuse is that if he doesn't have a little action every night he wakes up with a frightful headache.

David Swift's **Good Neighbour Sam** is a mite less crude, but not much. To inherit a legacy of 15 million dollars, Romy Schneider, who has parted from her husband, must prove she's happily married, so she bribes Jack Lemmon, her next door neighbour, to take the place of her missing spouse. Mr. Lemmon is, of course, married—to Dorothy Provine—and I don't think I need to go into all the misunderstandings that follow. You'll guess them, anyway.

their contemporaries. Most outstanding of these is Bryan Kneale whose *Camberwell Beauty*, a nine-foot-high "butterfly" in welded steel, is suspended from the gallery roof so that from one angle it appears to hover menacingly over Henry Moore's large bronze *Reclining Figure (Bridge prop)* of 1963. It confirms Kneale (who till only a few years ago was known only as a painter) in his newly-won place among the most exciting and serious of our younger sculptors.

When I wrote here recently of how few sculptor-painters or painter-sculptors of any importance there are in the world, I did not mention the Chilean surrealist Matta, for the simple reason that, until

his present show of paintings and sculptures opened at Gimpel's gallery, I was unaware that he *was* a sculptor. In fact he made his first sculptures, the 10 pieces in the exhibition, between 1957 and 1960. They are parodies, unintentional parodies no doubt, of the malevolent insect-like *personnages* that inhabit his best paintings, haunting paintings in which terrifying dramas appear to be taking place on a macrocosmic operating-table.

But the sculptured *personnages* seem to me to lack the quality of menace of their painted counterparts. It is as if the artist, in trying to make a praying mantis, had produced only a stick-insect.

## on galleries

Robert Wraight / How many *more* new waves?

We are a funny people. We are so anxious to maintain our national modesty that the only thing we permit ourselves to boast about is that modesty. So at the present time, when even the most chauvinistic of us must be hard put to it to find occasions for self-congratulatory national back-slapping, it is refreshing to hear us telling ourselves that our sculptors are the best in the world. Of course we do not put it as blatantly as that. We say (and I quote from the catalogue of the Contemporary Art Society's **British Sculpture in the Sixties** exhibition, now at the Tate) that: "Henry Moore and Barbara Hepworth stand unequalled among the world's great sculptors today" and that there is in our country generally "a range and intensity of sculptural activity that surely no other country in the world today can match."

Nobody in the world will dispute the pre-eminence of Henry Moore and few will argue about our claim for Barbara Hepworth (though I am myself beginning to have doubts about her staying-power). And the success abroad of such artists as Robert Adams, Lynn Chadwick, Kenneth Armitage, Bernard Meadows and Reg Butler long ago assured the world, and us, that Moore and Hepworth were not the beginning and end of British sculpture, but only the beginning. Already a third wave has thrust its way to the front and a fourth,

the biggest of all, is gathering strength to sweep all the others before it.

This fourth wave—the young iconoclasts and revolutionaries not long out of art school—is not represented at the Tate (but nine of its brightest lights are showing their work in the *New Generation* exhibition, which opens at the White-chapel Art Gallery today). One result of this is that *British Sculpture in the Sixties* is short of shocks, for the work of even the most inventive and original of the "third wave"—among them Eduardo Paolozzi, Anthony Caro, Hubert Dalwood, George Fullard, Bryan Kneale—is well-known through their recent one-man shows. This is not a bad thing (except, perhaps, for the sculptors) because, freed from the beguiling power of initial impact, we can make sounder judgments.

Such an exhibition is a tremendous test for any artist. To see his work displayed alongside that of maturer artists and that of younger and more vital ones must be a chastening experience for all but the greatest or the most self-satisfied sculptor, and the Tate exhibition is not without its casualties. Several of the older sculptors appear to have come to dead ends and to be repeating previous successes. Several of the younger ones are chasing novelty for its own sake. A few gain in stature as a result of the comparison of their works with those of

## on opera

J. Roger Baker / Mines of promise

One of the penalties of the current Michelin-culture encouraged by the posh Sundays and some glossy magazines (one star for this film, three stars for that play) is that to make his number the artist is encouraged to talk too much. Painters are particularly prone to overstate their case, and during the week before his opera **The Mines of Sulphur** was presented at Sadler's Wells, composer Richard Rodney Bennett slipped into a spate of interviews that created for himself and his opera a not particularly lovable image.

It was inevitable that Bennett should be pursued by the press: a new English opera is not a common event and, moreover, Bennett was in his mid-20s when Sadler's Wells *commissioned* him to create the work. So the Michelin-culturists would want to be genned up for interval chat. Obediently he listed his influences (a great saver of critical faces this), including Purcell and Henze; he claimed to be anti the "Covent Garden mystique"; uninterested in 19th-century opera; and against the aria and ensemble form; finally, he announced that he had rethought the conventions of opera.

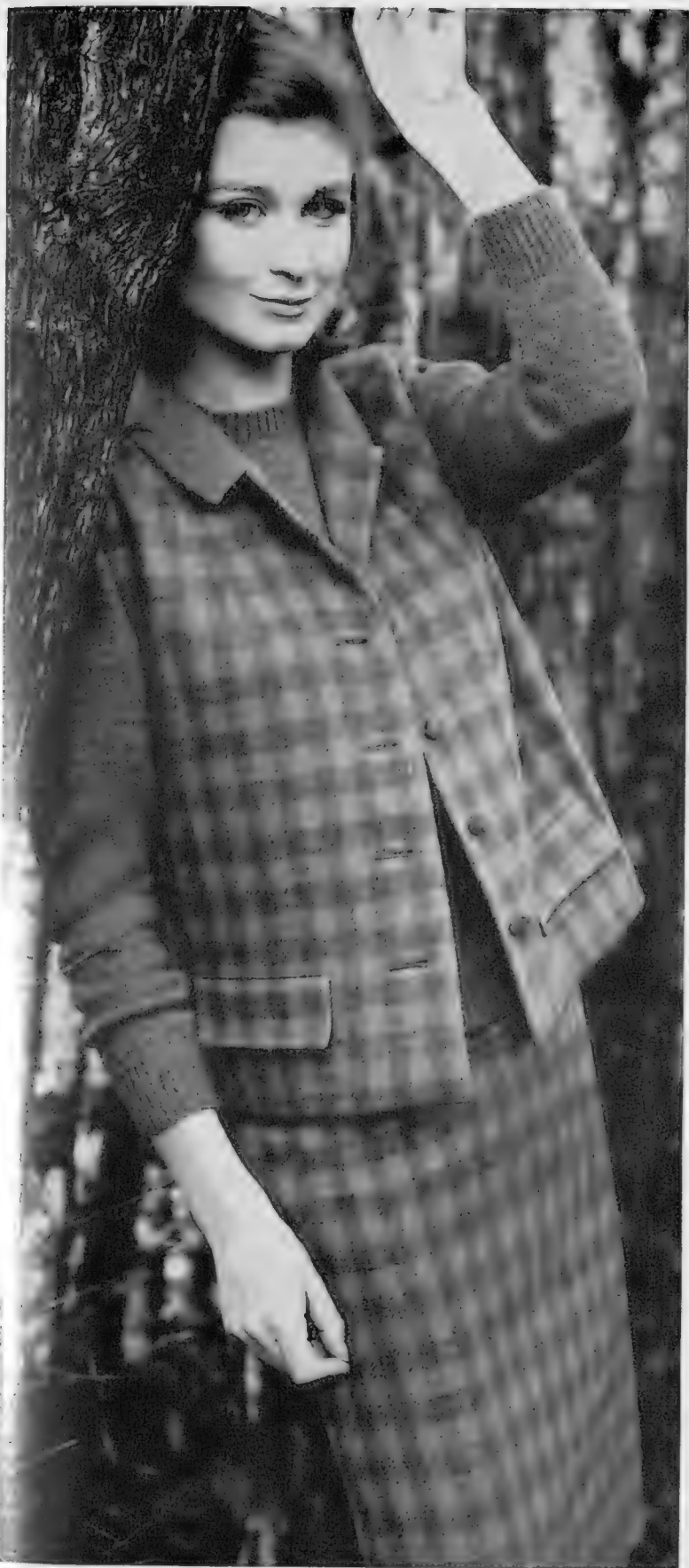
His first night achieved a considerable Covent Garden atmosphere with a strong additive of the Save the Victorian Charm of Islington (where Bennett lives) set. The opera has all the melodrama and vigour of the 19th century at its best, and if one of the major conventions of opera is that music can elevate or justify what would be unforgivable if merely spoken, then he has

observed this too.

*The Mines of Sulphur* is an 18th-century horror story set in midwinter in a crumbling Elizabethan mansion. A tramp, a deserter and a gipsy girl murder a rich landowner and play at lords and ladies. A group of strolling players arrive looking for shelter. In return for hospitality they perform a play. Which is as far as I'm prepared to go on the story: it becomes increasingly sinister and has a sick punch-line that jolts the bizarre happenings into justified perspective. Undoubtedly Bennett has been helped considerably by a brilliant libretto from Beverley Cross, that versatile man of the theatre responsible for quite a lot of money-spinning in the West End. His use of the language is evocative and intelligent, never lapsing into bathos or archaisms. Construction is lucid and he places his sinister effects with increasing skill, leading to a chilling final curtain.

Though intellectually conceived (on a serial basis) Bennett's music does not give that slightly arid impression in context because, rethought or not, he knows where the powers of opera lie. The curtain has been up barely long enough for us to examine the set when we are caught up in a passionate duet as though it were Verdi. Each character is given a moment of free arioso and the denouement is delivered by the soprano in a passage of great power, riding high over the orchestra—a moment of great strain for everyone concerned and more potent for

*continued on page 490*



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VERDICTS continued from page 488 that. The orchestra is large, but rarely makes a large sound, allowing the words to come across with great clarity: the atmospheric effects do not reject conventional devices and Bennett has caught the disturbing distinction between the squalid reality of the murderous trio and the alien quality of the strolling players in purely musical terms.

No young composer could have received finer backing from designer, director, conductor and cast. Alix Stone has devised a marvellous mansion (staircase and screen—the super programme book shows a photograph of Longleat, presumably the inspiration) which is lit by Charles Bristow to show us what we want to see and inferring masses of spooky space in the background. Director Colin Graham gives us a barrage of peripheral Gothick horror (mist rolling in, white faces in the gloom, guttering

candles) but fixes attention firmly on the core of the work. Colin Davis conducted and inspired his orchestra to some particularly sensitive playing, balancing the various planes of orchestral and vocal textures and maintaining that vital inner tension essential for preventing the work from being just simple melodrama.

The cast of nine (plus a mute) was well selected and clearly found the music grateful to the voice. Gregory Dempsey as the deserter was particularly impressive, with a large helping of vigorous tenorizing, and so were the girls, Joyce Blackham the gipsy, Catherine Wilson, and Ann Howard as the actress who once played Juliet in Bristol and never lets anyone forget it. Yes, there is humour in the opera too. Sadler's Wells are taking it to Zagreb this year: a more powerful ambassador for the future of British music would be hard to discover.

## on books

Oliver Warner / Cabinet making lesson

Whatever one's political belief, the advent to power of Mr. Wilson is among the most exciting internal political events since the war. Anthony Howard and Richard West, who are professional journalists and "wary admirers," disclose the matter in **The Making of the Prime Minister** (Cape 25s.) This book is digestible reading and there are moments, for instance the end of the tug between Messrs. Wilson and Brown for leadership of the Labour Party, which are not only moving, but completely in character.

From **Life with Picasso** by Françoise Gilot and Carlton Lake (Nelson 35s.) Picasso emerges as an equally extraordinary lover, husband and father. As a painter herself, Françoise Gilot has been able to give the fullest value to Picasso's professional asides with which the narrative is sprinkled. There are many surprises, though I would not include among them Françoise's grave verdict: "He was very gentle, and that is the impression that remains with me to this day—his extraordinary gentleness," in spite of the strange ending of their idyll.

As if Mr. Wilson and Picasso were not enough for a single week, there is **Pantaraxia**, the autobiography of Nubar Gulbenkian (Hutchinson 40s.). I should explain that the title, according to the author, means "keeping people on their toes,"

and this Gulbenkian certainly does. He tells us how it feels to be really rich with, at the same time, all the necessary appetites and an inherited flair for business. The author might be described as one of the incidental benefits of the Armenian massacres of the late '90s, for that was the reason the family moved to western Europe. One of the wonders of Nubar's life was how he managed to be happy even though top of the Sixth at Harrow at 16, but happy he was, and the trait endured.

Supposing your son had done a murder, and you became a member of the jury that tried someone else for the deed. Supposing, further, that after the jury's disagreement, the same man was tried again, with a fresh jury. Supposing, later, that you returned to the scene . . . these and a good many other supposings go to the plot of **Genesis 38** by Brian Cooper (Heinemann 21s.). This is a story based on a murder perpetrated at Peasenhall, Suffolk, in 1902. Cooper has made a neat tale out of what was not, in fact, a very pretty episode, and his variation on the crime theme earns him, in my view, creditable marks.

Julian Prescott in **The Case Re-opened** (Arthur Barker 18s.) shows once again the way this author has with the ins and outs of the law. This time he has created a character in "Major" Paxton White, who

(as is the way with such people) soon becomes "J.P.W." This creature has a trick of appearing to have arrived before he has even started, knows perfectly well that nothing succeeds like success, and sets out to get what he wants by methods that range from the unprofessional to the frankly unscrupulous. The odd thing is that one almost comes to like the wretched fellow, such is the mesmerizing effect of this ruthless bore, in the hands of Prescott. Not many can bring off such a feat, but in this case the sleight of hand is all it should be.

Briefly . . . If you enjoy Chinese cookery as much as I do (I have haunted a certain restaurant just off Piccadilly ever since the '20s) let me put in a good word for Beverly Lee's **The Easy Way to Chinese Cooking** (Oldbourne Press 21s.) which sensibly includes the necessary pots and pans. Possibly Chinese cookery is one of those skills easy enough to read about, but not so easy to practise. I shall soon find out. . . . An item not only handsome in appearance but in its scholarship and its theme, is T. H. McGuffie's **The Siege of Gibraltar** (Batsford 30s.) which appears in the publisher's British Battles Series. This is the story of the great defence of the Rock by Lord Heathfield in the late 18th century, memorialized in a noble portrait by Reynolds that I am glad is reproduced. . . . Encounters rather less long ago have attracted the commentary of Charles Carrington in **Soldier From the Wars Returning** (Hutchinson 30s.) which I can best describe as both a general and a particular survey of World War I, with some comparisons with World War II. It is fine, thoughtful reading, and there are wise words on some of the more famous war books.

Two reprints likely to give special pleasure are J. H. Plumb's **The Penguin Book of the Renaissance** (Penguin 10s. 6d.) which first came out in this country four years ago under the title of *The Horizon Book of the Renaissance*. . . . There is also E. M. Forster's description of his visits to India, the last some 40 years ago, **The Hill of Devi** (Penguin 3s. 6d.). This is a short book—but Forster at his most bewitching. . . . **Gateway Guide to Southern France** (Methuen 4s.) has miniature glimpses of paradise, just enough to make one want to shut up house and make straight for . . . well, I'll settle for Avignon, but there is plenty of choice.

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# on records

Spike Hughes / Credit where it's due

It was quite like old Diaghilev times again to find a composer being mentioned in the same breath as the name of the ballet he'd written the music for. This happened last month when they put on **Romeo & Juliet** at Covent Garden and Prokofiev's not inconsiderable contribution to the three-act ballet was mentioned quite generously. What ballet supporters will think of I don't know, but for me the Philips recording of the two suites from the ballet (one record, mono and stereo) makes most satisfactory musical sense. Some of the running-order is a little eccentric; it seems Prokofiev had to open with music that wouldn't frighten some commissar or other; but at least it ends with Romeo at Juliet's tomb which, without having seen the ballet, I find a most moving musical sequence.

If the gramophone catalogues are anything to go by, I should have thought the one thing we hardly needed these days was a Cultural Pact, or whatever, with the Russians. I can hardly walk across the floor for records of Russian music made in England and the USSR as well as America. After the Prokofiev ballet suite, recorded in the States with the Minneapolis Orchestra conducted by Stanislaw Skrowaczewski, we have Stravinsky's ballet **Apollon Musagète** played by the London Symphony Orchestra conducted by Igor Markevitch (Philips: one record, mono and stereo). This is one of the composer's familiar essays in musical reproduction furniture—in this case a solemn, beautifully played piece for strings which dates from 1928 and jogs along at a steady, dignified *moderato* in the manner of Rameau (or is it Gounod?). The reverse side is far less earnest and uplifting; it includes the two early and joyfully trivial **Suites for Small Orchestra**, the **Four Norwegian Moods**, originally written for a war-time documentary, and the **Circus Polka** commissioned by the Barnum & Bailey Circus. Couldn't Bertram Mills or Billy Smart do the same for English composers?

Russian piano music played by the composer on a Russian record is provided by Shostakovich, who plays eight of his own **Preludes and Fugues** on

one MK record (mono only). He is an excellent pianist who makes the strings rattle in a performance of music that has great individuality. There is immense variety in these eight works—charm and drama, virility and humour, technical skill, ingenuity and an endless flow of ideas. No doubt the record rates as an historical document; what is more important is that it is also very pleasant to listen to.

The LSO lead a cosmopolitan working life; if they're not playing Russian ballet music for a Russian conductor, they're playing Hungarian ballet music for a Hungarian conductor. Georg Solti conducts them on a Decca record (mono and stereo) in a stimulating performance of the suite from Bartok's ballet, **The Miraculous Mandarin**.



VIVIENNE

Ram Gopal, the man who put India's dancing on the cultural map, is now at the Queen's Theatre with his company for a fortnight, after four years' absence from London

This is still, nearly 50 years after it was written, a most startling work, musically as well as dramatically. The action of the ballet is still not for the squeamish. Even Central European theatres in the 1920s, when almost anything went, took five years or so to pluck up enough courage to put it on. The music has retained its ferocity and power to shock in a remarkable way, and ought to be given the equivalent of an "H" as well as an "X" certificate so as to warn the elderly. The other side of the record is Bartok's later **Music for Strings, Percussion and Celesta**, which is probably his most original and masterly work. The whole record is a refreshingly stimulating reminder of Bartok's true stature among 20th-century composers.

Leslie Jones and the Little Orchestra of London have returned to their commendable occupation of playing **Haydn Symphonies** on Pye's bargain Golden Guinea label (competition among the record companies is really having the most beneficial results for the customer). Mr. Jones's latest Haydn recording consists of three symphonies; two, Nos. 12 and 26, are intriguingly unfamiliar, the third, **La Poule** (No. 83), is better known. The highest praise I can give these performances is that they are dead right—a much rarer achievement than you might think. Haydn is not only the least known of the great composers, but also the most badly played. Leslie Jones is putting both these matters right.

Decca have been nosing around in their vaults again and have come up with another couple of Noël Coward songs by Gertrude Lawrence. This time they are included in **Great Stars of Musical Comedy** (Ace of Clubs: mono only), which also contains recordings by Alice Delysia, Edith Day, Violet Loraine, Binnie Hale, Dorothy Dickson and José Collins. It is an unusual record inasmuch as, with the exception of Edith Day, not one of them sings any of the famous songs they created and made their names with. Perhaps because of this, Gertrude Lawrence is the only one who rings true; she didn't create *Mad About the Boy* or *Let's Say Goodbye*, but she sounds as if she did.



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David Morton / Shirts and suits and shooting coats

# MAN'S WORLD

Shoes and ships and sealing-wax this week. Well, almost—shoes anyway. And suits and shirts and shooting coats.

The shoe I have in mind should be attractive to motorists; it's a slip-on casual (awful word) in grained leather, very light and flexible, with the back of the heel cut at an angle for easy clutch and brake work. Called the Autoshoe Le Mans, it's available from Raoul in New Bond Street for 59s. 11d. Motorists may also like to hear about some driving gloves I saw at Gieves, made of very soft leather with holes punched all over for coolness, and a Velcro fastening (that's the kind of burred material like a tease) at the wrist.

Suits, now. I saw an extremely good-looking ready made suit at Simpson in Piccadilly; cut in what they call Holborn style, that is, with a rather high buttoning, single breasted two button jacket, and a five button waistcoat with notched lapels. This suit is cut from whipcord of a rather pleasing colour, a dark almost greyish brown, and costs £28. Simpson's displayed it with a neat tab collared shirt in a small Tattersal check, the ends of the collar closing so neatly round the knot of the tie that the knot seems to be attached directly to the shirt; looks better than it sounds. They also have these tab collared shirts in zephyr poplin in plain colours—blue, grey, fawn and pink, and once again these colours look nicer than they sound; £3 10s.

Shooting coats: Cordings, across the road from Simpson (they're great people for displaying a waterproof boot in a tank of water) have a fine shooting jacket in grey-green corduroy with suede-covered shoulders. Four useful pockets: two buttoning, bellows type pockets at the sides and two vertical slit pockets at the front above the waist, just right for warming cold hands. This jacket is finished with horn buttons carved with a stag's head and costs 16 guineas.

If any reader feels disposed to pay 150 guineas for a rain-coat, Cecil Gee have one. For that much money you don't just get something to keep the rain off—you get a handwoven, multicoloured lining, a high, hand-knitted Prussian collar and each and every seam overlaid with leather. The same

shop does, however, have more reasonably priced clothes, and their casual (that awful word again) wear is interesting. I like their Swiss reefer jackets, double breasted with two patch pockets and side vents, in grey or blue grey flannel with anchor buttons; 18 guineas. I'd team the grey version with some black and white houndstooth trousers, cut in the wishbone style pioneered by Strads; these cost 69s. 6d. Jacket, trousers and a polo neck sweater would look good together.

More shirts: the Arrow spring range includes an interesting new style that should please men who like to wear their shirts outside their trousers when at leisure. Arrow's Jac shirts are designed with a hip-band that can be adjusted by buttons at the sides; the body is tapered and there is a centre pleat at the back for ease of action. Short cuffed sleeves, a breast pocket and a soft button-down collar finish off this style, which costs 32s. 6d., and there is also a long sleeved version for 39s. 6d. Colours: stripes of tan, blue or gold. Arrow are, of course, still featuring many good-looking business shirts; 50 per cent sold are still white, but rather stronger pastel colours are growing steadily more popular, with tab and button-down collars most favoured. In sports shirts, I think Arrow's all-cotton, knitted "Henley" style will do well; short-sleeved with a collarless neckline trimmed in a contrasting colour, as is the pocket, this shirt costs only 29s. 6d. and is available in white on navy or vice-versa, scarlet and black or sky blue and white.

Two belts to tie the whole thing up. Belts are rather important to me at the moment as I'm trying to lose a few inches round the waist. There's a certain gloomy pleasure in punching new holes every week that almost makes up for the miseries of dieting. Austin Reed have a belt faced with gold and black striped tie-silk, bound at the edges with black calf, for 3 guineas, and the White House in Bond Street have a pigskin and black calf belt that's reversible. But both of these are much too good-looking to go punching random holes in, so I shall have to wait until my waist is stable before I buy them.



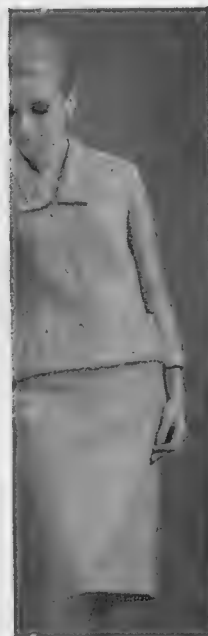
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Helen Burke / Flavours from the past

# DINING IN

Old-fashioned dishes, to judge by my post-bag, are becoming popular again, mainly, I imagine, for their flavour. Last week I received a letter from a man who wanted the recipe for red lentils and sausages—and the lentils must be red. All he could remember was that his mother added a can of peeled tomatoes to the dish, and that it was very good. It so happened that I knew this dish. Lentils, in common with other pulses, are a good source of second-class protein; with sausages, they become almost first-class.

For 4 to 5 people, start with a pound of red lentils. They are already split and, these days, are obtainable in packets, clean and well picked over. Nevertheless, well wash them, drain, cover with cold water and leave to soak overnight. Next day, turn the lentils and the water in which they were soaked into a pan. Halve and then thinly slice a medium-sized onion and add it.

I advise using a non-stick pan. I have just acquired a new one by Burco and I initiated it with this dish. One must remember that, as the lentils cook, there is a tendency for them to stick. With a non-stick pan, there is no danger of this.

Add to the lentils and onion an 8-oz. can of Italian peeled tomatoes, partially broken up. Cover and cook gently for 20 to 30 minutes. The lentils will be cooked in 20 minutes, but if the liquid has not been absorbed give them the extra 10 minutes. Threequarters of the way through the cooking, add seasoning to taste.

While the lentils are cooking, gently fry a pound of unpricked Chipolata sausages. Provided that they are cooked slowly, they will not burst, even if not pricked. Some fat will ooze out and this—only a little of it—added to the lentils, is a good idea.

Turn the lentil mixture into a heated shallow dish, place the sausages on top and serve at once.

As a grand substitute for the sausages, try  $\frac{3}{4}$  lb. of boiled pickled streaky pork (belly pork). Remove the rind, slice the meat and lightly grill the slices. Place half the cooked lentil mixture in an oven dish. Put half the slices of pork on top. Add the remaining lentil mixture and, finally, an over-

lapping layer of the grilled pork. Over all, trickle the fat from the grill pan.

Place the dish in the oven, heated to 375 degrees F., or gas mark 5, and cook just long enough to heat through and allow the flavour of the pork to percolate. People who like herbs and spices will think up ways of using them to highlight the dish. Curry-powder, for instance, is a very good addition. Try working a level tablespoon of it into the lentil mixture.

Another old favourite which a gourmet friend of mine regrets never getting any more is what he calls TREACLE PUDDING. Today this means a pudding steamed in a buttered basin with the syrup placed between layers of the suet crust, or with the syrup or treacle worked into the suet mixture and then steamed.

This, my friend says, is not a Treacle Pudding. His was boiled in a cloth and the syrup was passed separately. And he knew how to boil it! "You wring a pudding cloth out of hot water and sprinkle flour over it. You place the dumpling, shaped into a round, on it and tie it up, not too tightly but leaving space for the pudding to swell. Lower it into boiling water, cover tightly, boil it hard for 20 to 30 minutes, and then less hard, giving it  $2\frac{1}{2}$  hours in all. Pass the syrup—warmed, if you like, with the pudding."

THIS FARMER'S WIFE APPLE DISH is almost a Charlotte but I suspect that bread was used instead of pastry for both convenience and economy.

For 4 servings, sprinkle a tablespoon of sugar into a 6- to 7-inch buttered oven-dish. Sprinkle the juice of half a lemon on the sugar. Very lightly fry  $\frac{1}{4}$ -inch slices of bread in 2 to 3 oz. of butter to a golden tone. Place them in the dish. Fairly thickly slice  $\frac{3}{4}$  to 1 lb. of peeled and cored cooking apples and arrange them in circles and overlapping each other on top of the bread. Bake, uncovered, for 20 to 30 minutes at 375 degrees F., or gas mark 5, when the apples should be beautifully soft.

Mix together 3 tablespoons of sugar and 2 tablespoons of plain flour. Blend  $\frac{1}{2}$  pint of double cream into them. Trickle this over the surface of the baked apples, return the dish to the oven for 15 to 20 minutes, then serve.


 A black and white illustration of a woman standing in profile, facing left. She is wearing a long, dark coat with a high collar and a belt. Her hair is styled in a bun. She is holding a small, dark rectangular object in her right hand.
 

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Dudley Noble / A debutante for the Salon

# MOTORING



*The Renault 16, one of the few completely new cars on show at this year's Salon de l'Automobile at Geneva. Its design reflects modern styling, and many of its fitments are trends for the future*

Every year in mid-March, Geneva ceases to be merely the place where statesmen wrangle and for 10 days becomes the centre of international motordom. Tycoons of the automobile world fill the best hotels and the products of their factories fill every square centimetre of the town's parking space, for Switzerland is a much-sought-after market.

As yet the Swiss lack road mileage sufficient to cope with the ever-growing number of people who want to go places, especially at weekends and holiday time. But £50m. will be spent on new motorways this year and already the one between Geneva and Lausanne is open to traffic. So, too, is the tunnel under the Grand St. Bernard pass, making it possible to drive into Italy all the year round instead of having to entrain the car through the Simplon rail tunnel in winter.

The Swiss are, however, a motoring nation and flock to this annual Salon de l'Automobile at Geneva to see what is new from the world markets, including the Eastern European countries.

The Salon opens this week (Thursday the 11th), but I doubt there will be any startling novelties. One of the few completely new cars is the 1½-litre Renault 16, which I tested in the South of France earlier this year. It is perhaps most notable for indicating that the Régie Renault seems definitely to have joined the front-wheel-drive brigade, of which one of the earliest members was its compatriot Citroën about 30 years ago. Because the Renault designers have not gone all the way and turned the engine sideways, the bonnet is so long that the driving seat is almost in the centre of the wheelbase. Even so, the rear end of the engine projects all but into the cockpit between the two front seats; not because it is unduly long in itself, but because in front of it lies the gearbox and the mechanism driving the front wheels. A good propor-

tion of the "engine room" therefore is not fully occupied.

The body itself has however been ingeniously designed on saloon - cum - station - wagon lines, with seating that can be varied to suit several different purposes. For instance, when going on holiday with the family, father and mother have the normal front seats, while behind them the children have theirs squeezed up a little to provide plenty of luggage space in the tail. Or on, say, a rally, the driver and navigator can snatch some rest by reclining the backs of both front and rear seats to form an elongated backrest. "Travel bed" position is obtained by setting the front squab right down flat and stretching out full length along it and both the seat cushions. Alternatively, there is a "bulky cargo" position and an "exceptional shooting brake" one, the latter presumably for when the bag has included a moose or two, for it sends the cargo space up to 42 square feet. And finally the seating can be completely normal, when five or even six people may sit saloon fashion.

This new Renault 16 has a four-cylinder engine of 1,470 c.c. water-cooled with a sealed system which does not need topping up, and developing 62½ b.h.p. Modern features include an electrically driven fan—it only works when the engine's temperature calls for it—and an alternator is fitted instead of a dynamo. This is becoming standard practice, as it generates electricity at much slower speeds than the usual dynamo, and I predict that few cars will be without an alternator within the next five years. Finally, the headlamps are the new rectangular shape (which I mentioned recently), allowing extra good lighting power within the limited space afforded by modern styling fashion. One particularly useful point about these headlamps is that a tiny lever projecting at their side enables the driver to flick the beam downwards a little when he is carrying a heavy load at the back of the vehicle.

The Renault 16 is not yet available here, and no price has been set for the U.K.

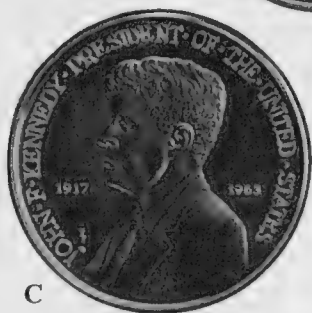
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# Limelight on legs

While fashion emphasis is still on the legs let's see what more we can do to make them worthy of the limelight. Few women are satisfied with their legs, but though bone structure cannot be changed, most legs can be given better proportions and all legs can be beautifully groomed.

Plump legs can be slimmed by professional or home massage, by the right exercise and above all, by rest. Whenever possible, prop the legs up on stool, chair or pillow. Best time to massage the legs is under water at bath time—this makes the process much less painful. Sit up in the bath and, starting at the heel, knead and pinch the ankle and calf, working up towards the back of the knee. Then massage each leg from ankle to knee with loofah or bath brush. Next, here's an exercise to streamline thighs, legs and ankles. Lie on the floor, keeping one leg flat, then kick the other up with a quick jerky movement, toes pointed up as if trying to touch some object just out of reach. Change legs and repeat 50 times. To be effective this exercise must be done every day.

Thin legs are often more difficult to improve than plump ones. Check the general weight and if you are thin all over, try to increase your weight with diet. If only the legs are thin, develop the calf muscles with dancing, bicycling and best of all, climbing. Here is a good muscle developing exercise. Stand with the heels together, hands on hips, and rise slowly on the toes. Now bend knees slowly outwards as you sink to assume a squatting position. Repeat 20 times. A gentle stroking massage, working from ankle to thigh and using warm oil, is also helpful.

Puffy ankles may be due to an old sprain or to weak arches. Cold compresses worn at night

under a dry bandage sometimes help. You can also try painting the ankle with liniment of iodine. If the ankles do not respond to treatment see your doctor, as the puffiness may be due to some slight irregularity of health.

Grooming: legs must be kept free from hair with electrolysis or razor, wax or cream depilatory. The skin can be made smooth and fine grained with friction, wet or dry, followed by careful drying and massage with a hand and body lotion. Gooseflesh will respond to the use of a grainy washing preparation like Helena Rubinstein's Beauty Washing Grains. The unsightly bruises so often the problem of the older woman should be hidden with foundation lotion or blemish stick, and Katherine Corbett of 21, South Molton Street, W.1, will painlessly remove small blue veins from the legs. These are usually caused by taking too hot baths. Scorch marks, caused by fire hugging, can be bleached away by applying compresses of 10% solution of Peroxide of Hydrogen, leaving this on overnight and then massaging the legs with hand and body lotion.

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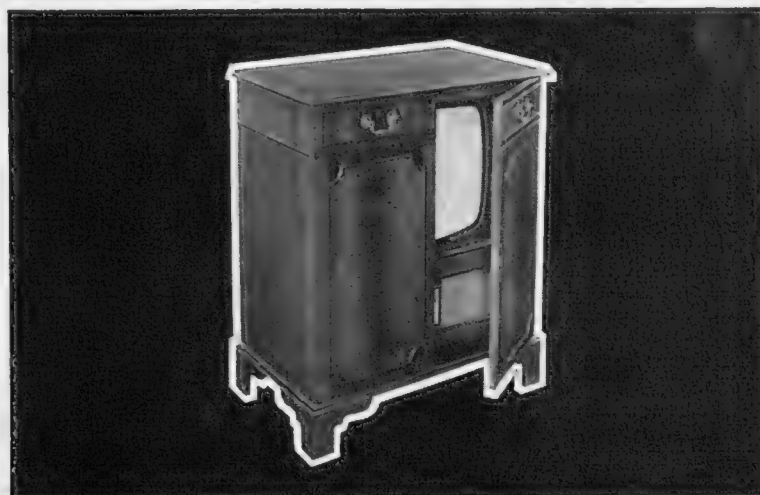
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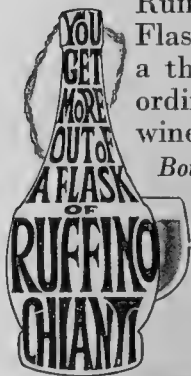
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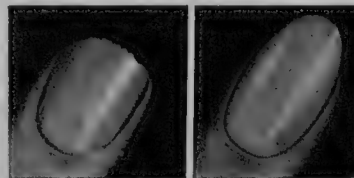
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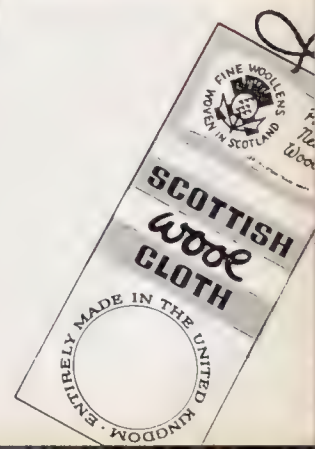
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